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THE INLAND PRINTER

A TECHNICAL JOURNAL
DEVOTED TO
THE ART OF PRINTING



THE INLAND PRINTER COMPANY. PUBLISHERS, CHICAGO AND NEW YORK, U.S.A.

The Superior Reducing Compound.



THE LATEST,
THE BEST,
THE MOST
SATISFACTORY



..... All-Round Ink Reducer on the Market !

Makes the Oldest, Toughest, Most Obstinate Ink as Kind, Soft and Smooth as Silk.

Prevents Peeling of Coated Paper.

ALFRED M. SLOCUM, Philadelphia, Pa.

Writer is sorry you did not send us a barrel instead of the one or two pound can of the Superior Compound. However, we appreciate small favors, and in this case feel that "good goods come in a small package." As to our opinion of this reducing compound, I must say we are very much pleased with its results. We have used it in printing heavy, black cuts on coated paper and find it prevents peeling the coating of the paper, which is a matter of great importance to printers. It aids in making the ink lie smooth on a solid face cut and does not seem to have any effect in the way of changing the color or shade of the ink, and still we may imagine it. Our foreman thought the reducer had the tendency to make or add an additional gloss finish to the ink. This, perhaps, may not be the case, but a fancied idea of his. He also thought that it aided in preventing offset of color, especially where light cuts are employed. In short, our foreman is certainly very favorably impressed with the use of this compound to such an extent that he wants me to ascertain the size can the compound is regularly put up in, together with prices of it. Can the compound be bought here? If not, do we buy it F. O. B. Chicago, or must we pay express charges? Please send us a five-pound can of this reducing compound, making prices as reasonable as possible, as we want to give it a still further trial. Kindly advise us in the matter of prices, size can, express charges, etc.

The Results have been Satisfactory.

THEO. L. DE VINNE & CO., 12 Lafayette Place,
New York City.

We have given the compound a trial on two or three kinds of work on small presses. So far the results have been satisfactory. We find that ink when reduced with this compound does not rub off of coated paper, and that it is not noticeably changed in color.

Equally Satisfactory with Lithograph Inks.

E. P. PENNIMAN, Asst. Supt., Pioneer Press Co.,
St. Paul, Minn.

Your reducing compound meets every requirement and fully responds to the claims you make for it, reducing the ink without destroying its body, and enabling us to use up stock that would otherwise have been a loss to us. The foreman of our lithograph room has also made a tint of it with lithograph inks and finds it no less satisfactory than in our pressroom. We can most highly commend it for use to the craft as the best reducing compound that has come within our knowledge.

The Best Thing We have ever Used.

RAYNOR & TAYLOR, 96-100 Bates St., Detroit, Mich.

Your reducing compound is all right. It is the best thing we have ever used.

Softens Ink Unused and Uncovered for Six Years.

HENDERSON & DE PEW, Jacksonville, Ill.

We find your ink reducer very satisfactory. We first used it to soften the ink which had stood over night on a cylinder press, and by its use we were able to run without waiting to wash and warm the machine. We have used as a test some old, dry ink that has been unused and uncovered for five or six years and which was dry and hard. The compound brought it out perfectly smooth and soft.

Worth Its Weight in Gold.

H. S. SAXTON, Manager, The Akron Printing and Publishing Co., Akron, Ohio.

Your ink-reducing compound is fine in every sense of the word. We will soon place an order for some more. It is worth its weight in gold.

Just What We have Needed.

ROBINSON & SMITH, 340-342 Dearborn St., Chicago.

We cannot speak too highly of your Superior Compound. It does all you claim it will, and is just what we have needed.

Preserves the Working Qualities and Brilliance of the Ink.

HENRY O. SHEPARD CO., Pressroom, Chicago.

I have used your reducing compound for the past three months with very satisfactory results. It will not destroy the working qualities or brilliancy of the ink. It is the best friend of a pressman on a cold morning that I know of.—FRANK BECK, Foreman.

Its Virtue is Apparent with Half-Tones on Coated Paper.

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I have Called it "The Printers' Delight."

L. A. PLATE, Foreman, Brethren's Publishing Co.,
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I have called your reducer "The Printers' Delight." Unlike the many other preparations, this one softens and tempers the ink just right without deteriorating its working qualities. I have tried it on inks, old and new, black and colored, of various makes, and find it *par excellence*. Fellow craftsmen, try it and be convinced.

Gives a Better Color and a Clearer Impression than Attained by any other Reducer.

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NET PRICE LIST.

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" 10 " 50 "	" .45
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SEND \$1.00 FOR SAMPLE CAN OF TWO POUNDS.





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OR are you one of those who still contend that you can buy your cardboard and cut your cards yourself cheaper than you can buy them already cut? If you are one of these please read every word of this circular, for we shall try to convince you, for your own profit—and ours:

Example . . .

Your Way . . .

23 sheets No. 53, 4-ply Wawasa Bristol, at 3½c,81
Time of one man ½ hour at \$12.00 per week,10
Cost,91

Our Way . . .

1020 Cards, No. 53 4-ply Wawasa Bristol, size 48, banded 51 in a pack, 510 in a box,86
You save05

The Result Is your cards cost you five cents per thousand more, besides being cut on a paper cutter, with a dull knife (perhaps), showing a "feathered edge," while ours are cut by hand—one at a time—so every card is perfect.

We Band all our cards in 51's, and put them up 510 in a neat box. You may say this is not necessary; no, it is not necessary, but it *is* economy. If you have your cards in packages, say of 500, and want to print 200 for a customer, you will not always stop to tie up the other 300, but will shove them back on the shelf, and when you again have occasion to use them you will find many of them are soiled—wasted. If they are in a box, you will take out your 200 cards and put the lid back on the box. You *will* do this when you would *not* tie up a package.

Then Again If you print 500 cards, you will put them back in the box and send to your customer, and he will not get out of patience every time he wants a few cards to put in his pocket. By having them 1,020 to the thousand you can always give full count.

You May Say You cannot use cut cards, because there are so many different sizes, and you cannot afford to

carry so large a stock. Now, let us look into this and see. A customer comes into your office and wants some cards printed. You ask him what size he wants, and he says, "Oh, I don't know," and asks you to show him some samples. You bring out a large box in which you keep samples of jobs you have done, and begin to throw them out until he picks one up with the remark "This will do." Now, the chances are it will be one that does not cut to advantage, but you will say that makes no difference as the customer pays for it. Suppose he does; he would pay the same price for a *regular* size and you would make just that much more profit on his order.

Now Suppose You have, say, five regular sizes, viz: Postal, 48, 55, 63 and 70, on your shelf; you will have a card of each size on your desk, and when your customer comes in you will show him these and ask him which he wants. He will pick one out and it will never occur to him that there might be a thousand and one other sizes.

By Buying Cut Cards

You will know exactly what 1,000 cards cost you, but if you cut them you don't know, except in a general way.

What we want is that you should have a trial order, so that you can give this matter a practical test, believing thereby you will be convinced. If you will send us an order for 50,000 cards or more, sizes assorted as you may want, with copy for label, we will have them printed and put on the boxes used for your cards.

We Have but

One Price On cards. We will sell you one thousand at the same price as we would fifty thousand, and at the same price your competitor must pay.

Yours truly,

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Manufacturers of
Printers' Rollers

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solid and smooth. Round and
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Prices cheaper than the
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cheapest. But, always for the
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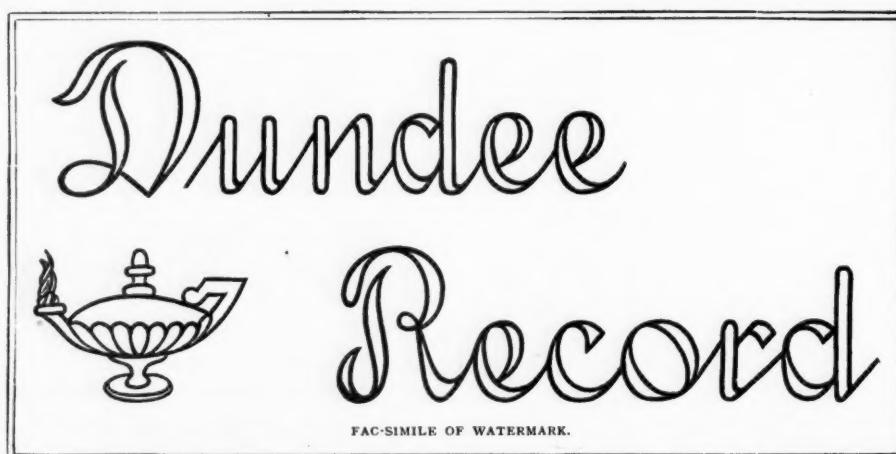
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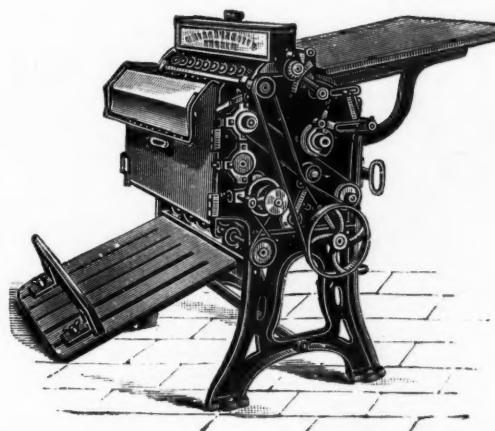


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(SIGNED) E. MORGAN, INDIVIDUAL JUDGE.

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There are certain brands of *Ledger Paper* to be relied upon, made of the best possible rag stock, new cuttings, linen fiber, that *time* and *age* will not deteriorate; such is the

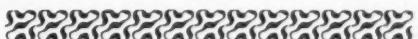
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To such a degree of perfection have these papers been carried, that the stock of no dealer catering for the *best trade* is complete without an assortment of these *standard* goods.





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usually has unfortunate results. To get the fullest details and



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BUFFALO, N. Y.**

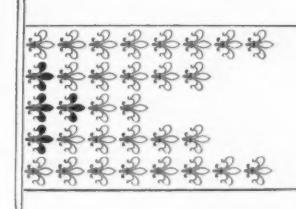
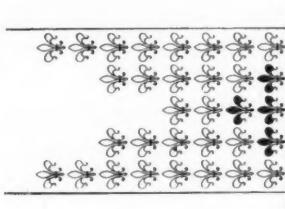
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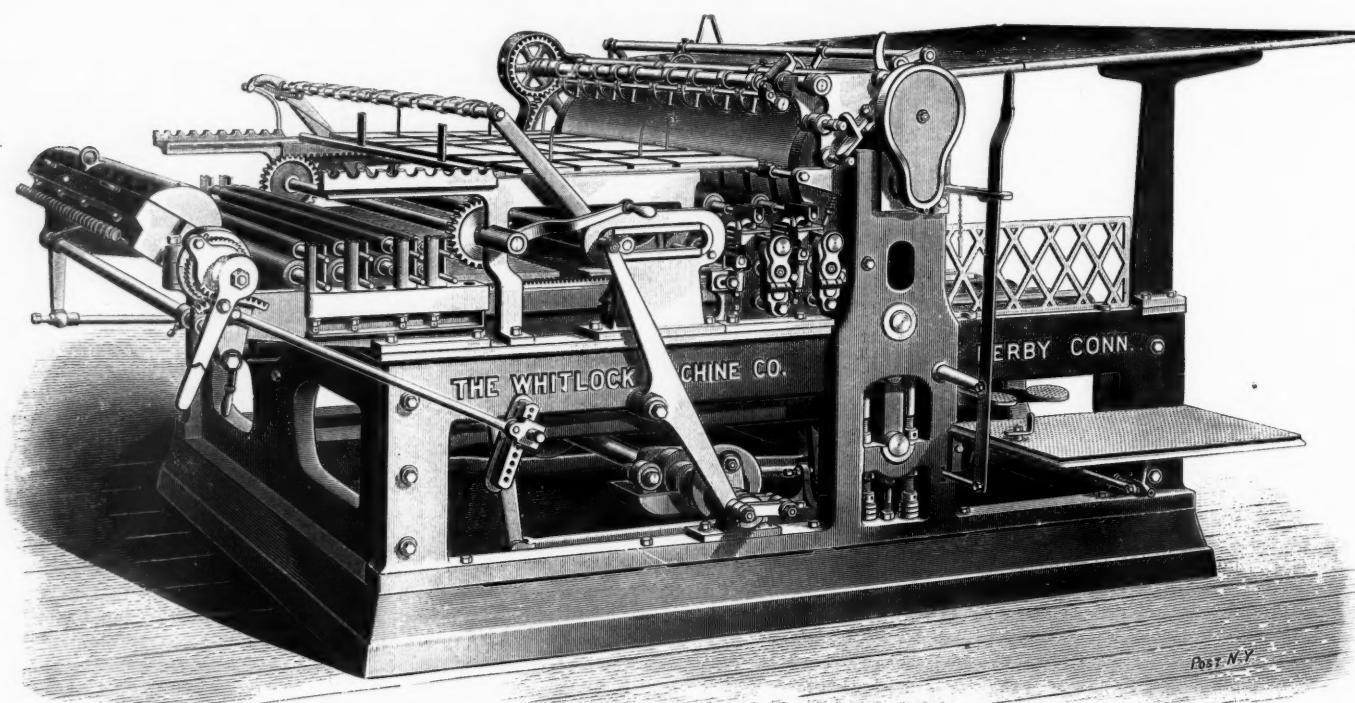


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No other Press has such a Fountain. (The well swings around the rollers—no jabbing of short ink, no waste, no gray sheets.)

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We will erect our machines for responsible parties, subject to acceptance after trial.



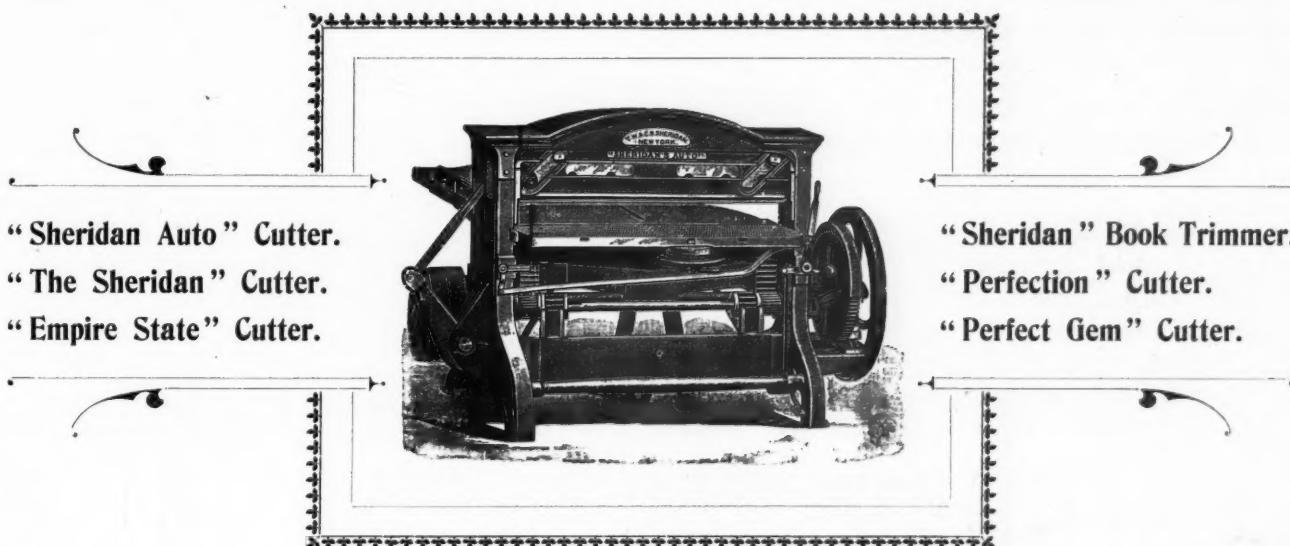
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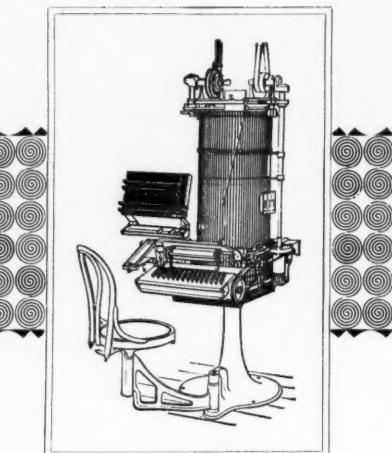
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is the business of the Thorne Type-Setting Machine in more ways than one. That is what it is made for—to distribute and "pick up" type. Now making and selling more machines per month than ever before.

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DISTRIBUTING, SETTING, JUSTIFYING, all done on same machine.



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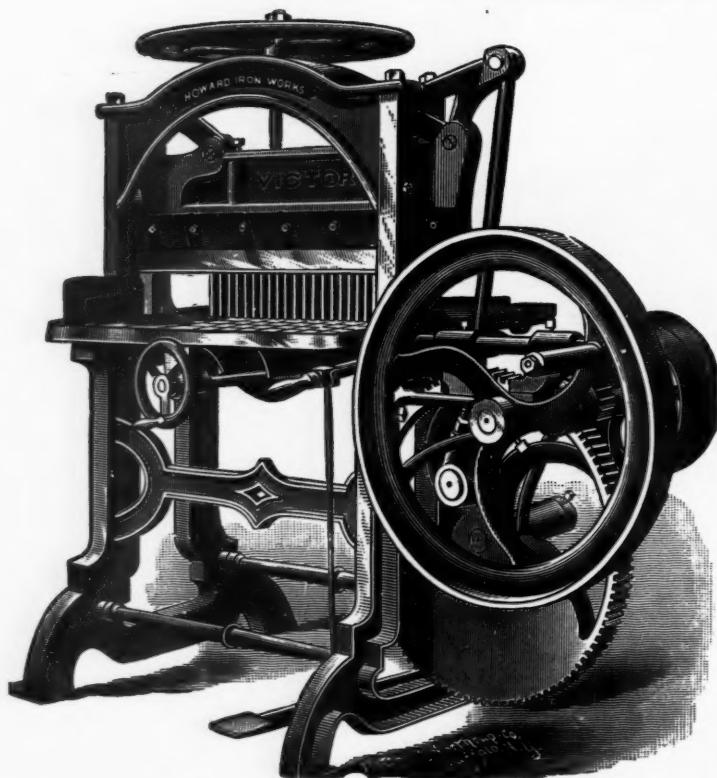
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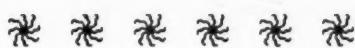
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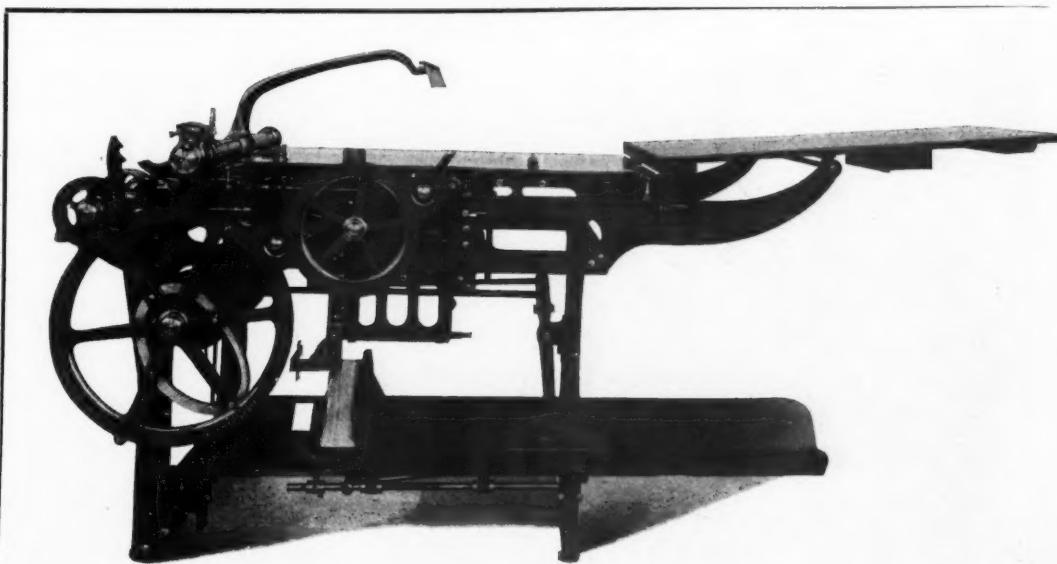
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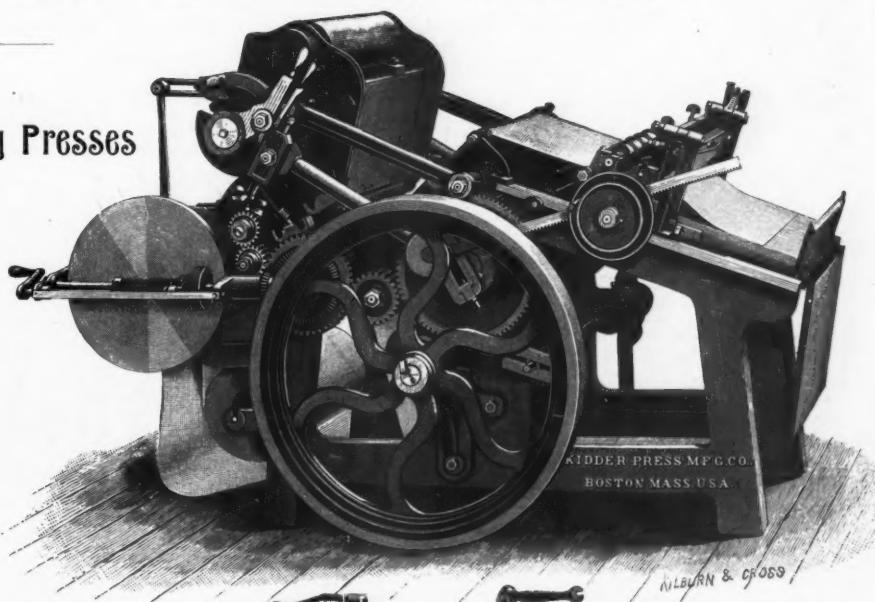
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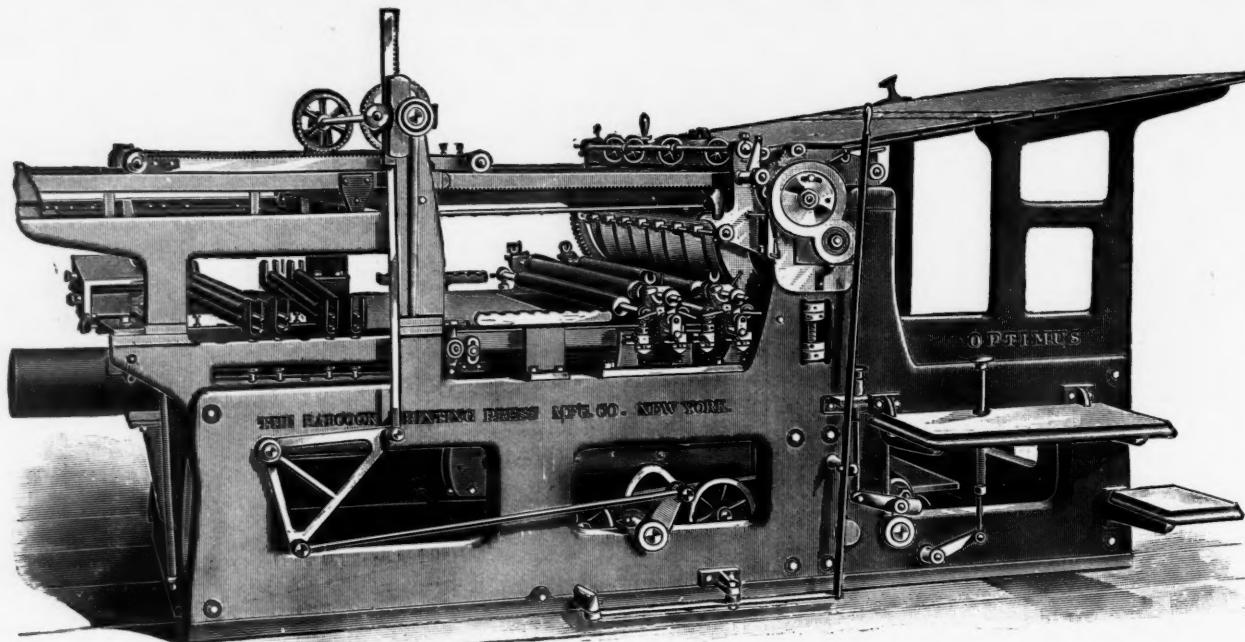
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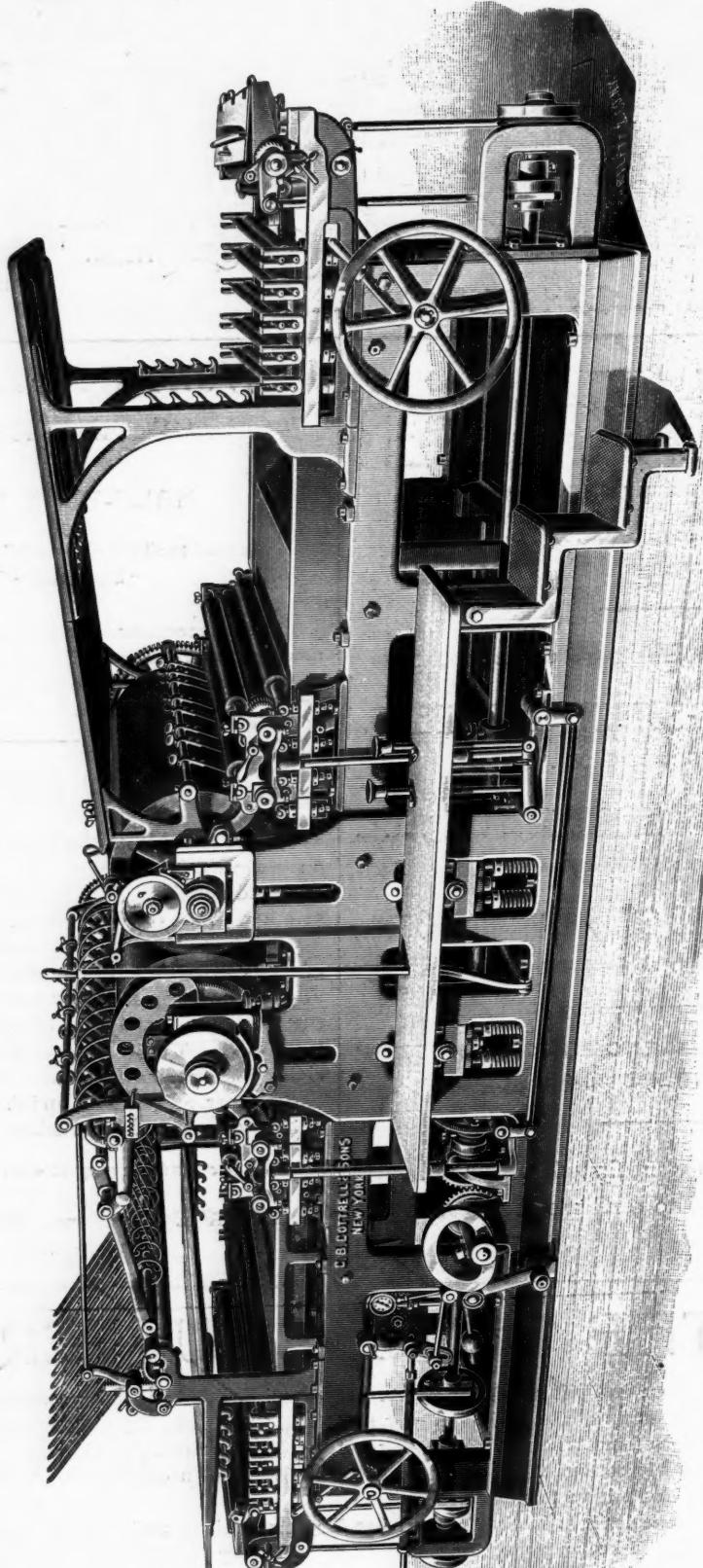
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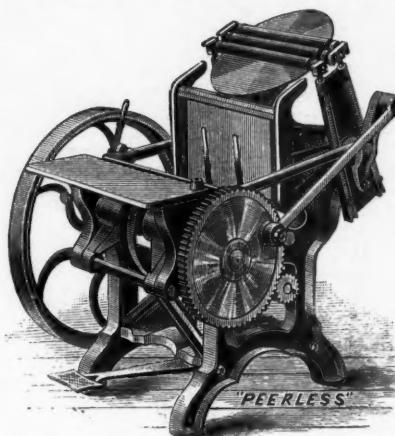


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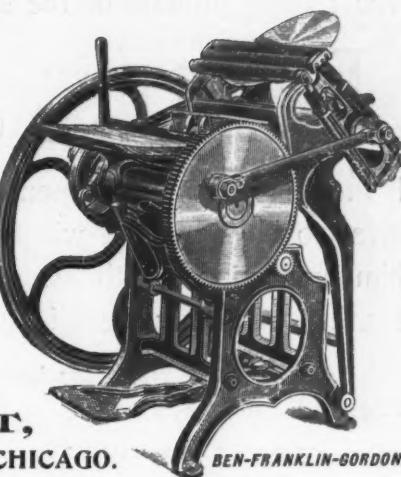
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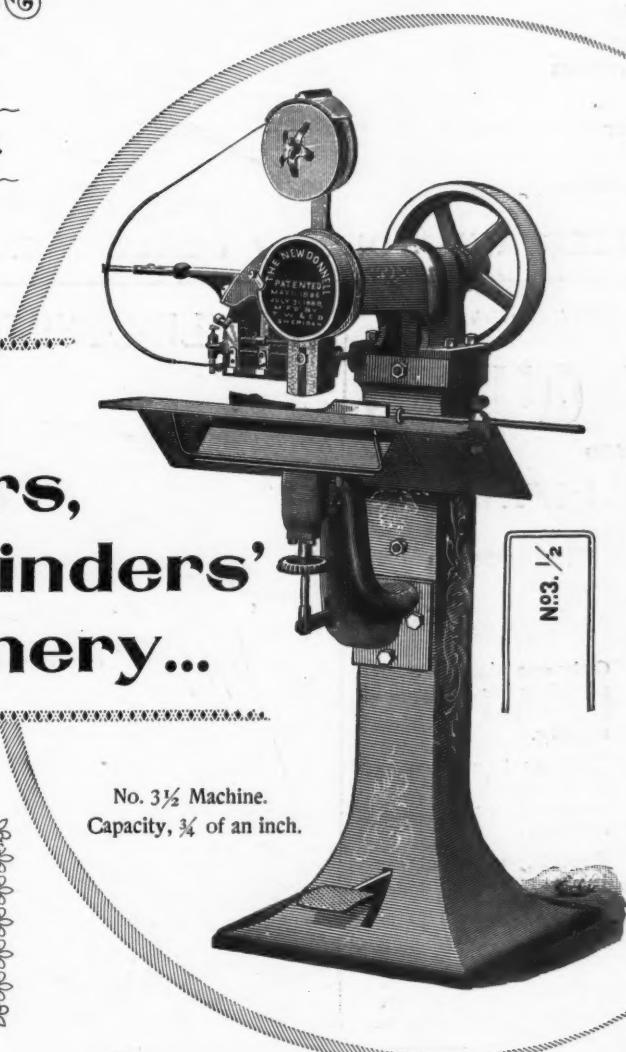
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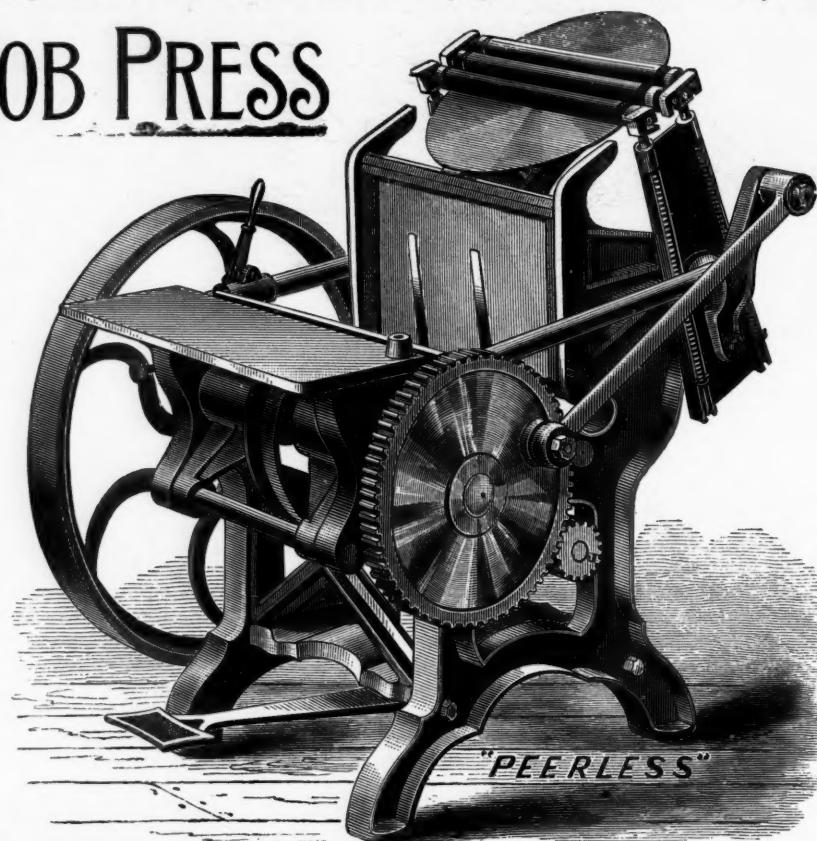
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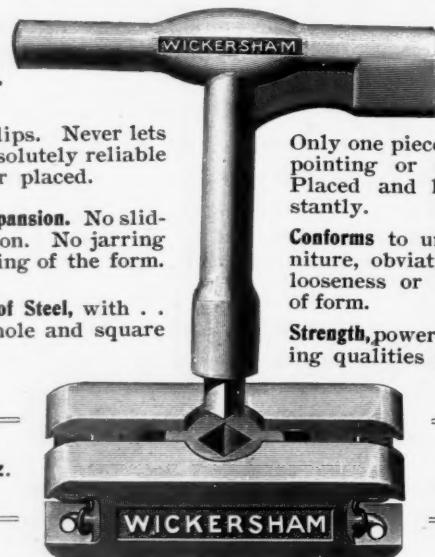


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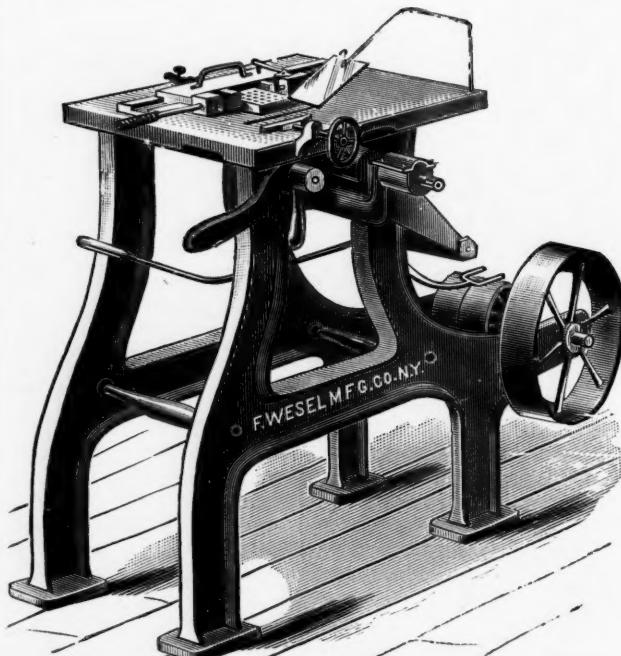
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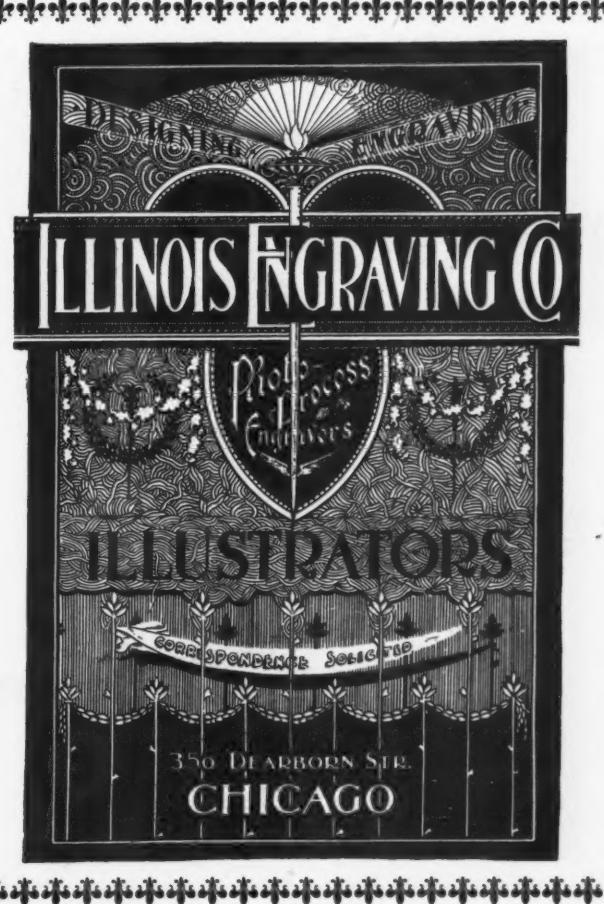
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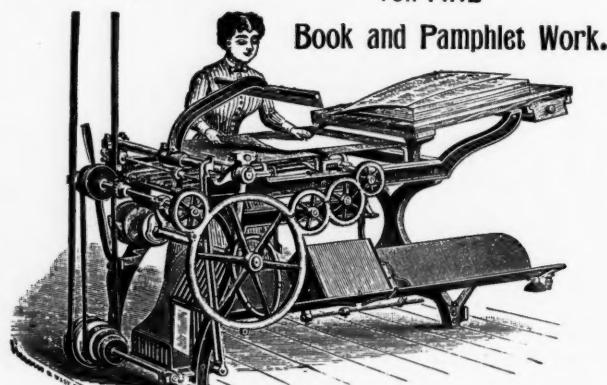
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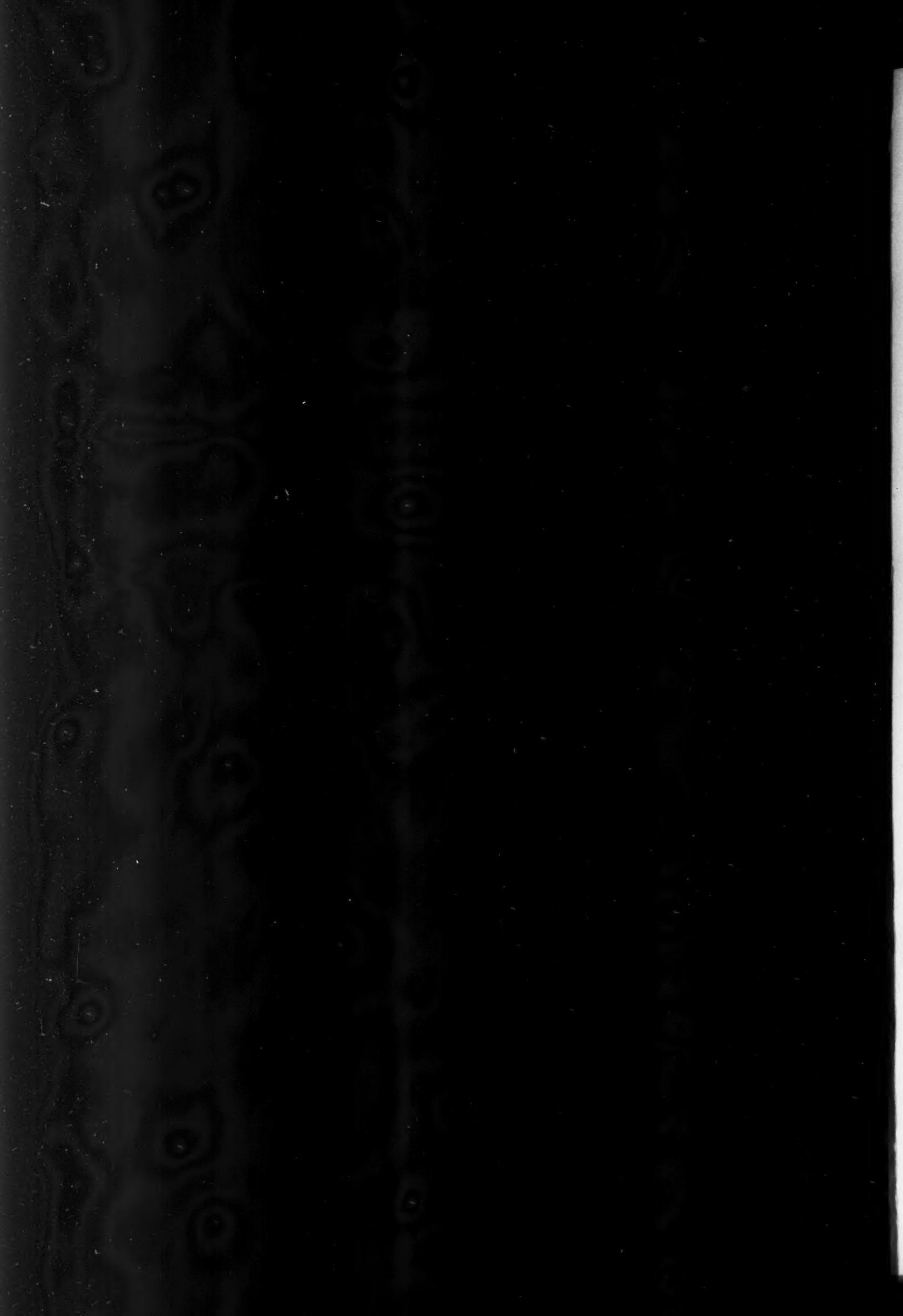
Half-tone engraving from painting of H. Koch by
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Yours truly
A. H. Bradley







VOL. XV—No. 1.

CHICAGO, APRIL, 1895.

TERMS, \$2 per year, in advance.
Single copies, 20 cents.

A PIONEER IN "BLACK AND WHITE."

BY V. GRIBAYÉDOFF.

TO no one man, perhaps, belongs greater credit for the gradual improvement in black and white illustration, which has distinguished the past twenty-five years, than to the gentleman whose features and characteristic pose I have endeavored to picture on another page. As superintendent of the Century Magazine Art Department since its founding, Alexander W. Drake has, by reason of his keen sense of the artistic requirements of the age and by individual energy and foresight, severed the narrow traditions that bound our picturemakers to the past and has called into existence a new and, one might almost say, American school of black and white illustration.

It is to this school, I verily believe, that we owe the decided elevation of public taste in matters pictorial and ornamental, noticeable of late years in every walk of life, for magazine illustrations are of the kind that reach and impress the general public, while picture galleries—thanks to absurd restrictions as to hours, Sunday closing, etc.—have as yet exercised but little influence in that direction. That type of American business man, for example, who, ten or twenty years ago, was unable to distinguish a chromo from an oil painting or a cheap print from a fine etching, has reached the point at present of casting out the household gods of bad taste—the unsightly horsehair furniture, the ghastly crayon portraits and yet ghastlier capillary mementoes of the dear departed, the wax flowers and stuffed birds, the gaudy worsted mottoes and all those other horrors once so indispensable to the *ensemble* of many American homes. He has replaced them in most instances with objects of some artistic value, and it does not detract one whit from my argument to say that his art sense is still woefully lacking and that his

wife and children are more responsible for the changes than he. The fact is that the atmosphere in which he lives and moves has become clarified, the mists of Philistinism, or, more correctly speaking, of barbarism, are being slowly dispelled, and, *nolens volens*, even the most materialistic among us are submitting to the refining influence of the art goddess.

The particular pioneer in the cause of American art, who forms the subject of this article, Alexander W. Drake, is a Jerseyman by birth, having first seen the light of day in Westfield, New Jersey, in 1843. In his boyhood he had a strong inclination toward art, and about the age of sixteen began the study of wood engraving in New York, under John W. Orr, at that time proprietor of the largest wood-engraving establishment in America, and later under William Howland, with whom he pursued his studies for several years. During this period he studied drawing, first with August Will, afterward in the evening classes of the Cooper Union, and later at the National Academy of Design, these two being then the only art schools in the city, with the exception of a few private ones. Among his fellow-students at the Cooper Union and the Academy of Design was Augustus St. Gaudens, the sculptor. After a number of years spent in wood engraving he took up drawing on wood for engravers. Later he taught drawing at Cooper Union and gave up several years to the study of art, doing more or less from nature in water color, black and white, and oil.

About the close of the war Mr. Drake started a wood-engraving establishment and began doing work for publishers. In 1870, when *Scribner's Monthly* was founded, he was made art director, at the suggestion of Mr. Richard Watson Gilder, then associate editor of the new magazine which, in 1881, became the *Century*, and with which Mr. Drake has been continuously connected in the same

THE INLAND PRINTER.

relation to the present time. In 1880 Mr. W. Lewis Fraser became Mr. Drake's associate in the management of the art department.

At the time that Mr. Drake took charge of this work nearly all drawings for engravers were made on the wood block in a very conventional manner. In fact, all drawing for illustration was conventional and had to be adapted to the limitations of

beginning, but it opened the door to the whole group of painter-artists, who, finding that they could work in any medium for reproduction, soon took advantage of the opportunity of making their work known through the wide circulation of a great magazine. Today, instead of the work of a little handful of illustrators, restricted in their drawing by the limitations of the wood block, there

can be seen in the pages of the best magazines and periodicals the efforts of the greatest living artists of every school, and even reproductions of the old masters done in the most delicate manner, expressing the very soul of the original.

For ten years Mr. Drake labored to perfect in every way the art of magazine illustration and to make the final result in a popular magazine something which should be both delicate and artistic, and it should be added that his success was greatly due to the liberal policy of the publishers of the magazine and to the sympathy and encouragement of the late Roswell Smith, Dr. J. G. Holland, and Richard Watson Gilder his associate, which enabled him to experiment and do a great deal that he could not otherwise have done.

It is perhaps more largely owing to his individual effort than to any other cause that the art of American wood engraving has reached the high standard that may be seen in the finished, beautiful work of such men as Timothy Cole and other first-class engravers, which is as near perfection as the art of wood engraving has ever been carried, and has received unqualified praise from critics in both England and France. In Hamerton's "Graphic Arts," published twelve years ago, he frankly admits that American engravers have made all other reproductive processes unnecessary, and he pays the highest tribute to the work done by Mr. Drake in this direction. Mr. Joseph Pennell, in the introduction to his volume called "Pen Drawing and Pen Draftsmen," heads the list of men who deserve to be honored for their encouragement of pen drawing and pen draftsmen in America and England, with the name of Mr. Drake.

Mr. Drake for many years gave minute attention to the printing of the magazine, being happy in having so able a man as Mr. Theodore L. De Vinne, the first printer of the day, to coöperate with. He has been identified with nearly all of the important art movements in this country for the past twenty-five years. He was one of the organizers of the great Bartholdi Loan Exhibition and was also on the committee of the Washington



FROM ORIGINAL WASH DRAWING BY MAX M. KNOWLES—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

the engraver. His efforts from the beginning were directed to getting rid of these conventional methods and to arriving at something freer and more artistic in character. As this could not well be done on the limited surface of the wood block, he developed the experiment of having drawings made on paper of larger size, which allowed greater freedom of handling. Similar experiments had been tried both in England and America, but not to any extent. These drawings were then photographed on wood, reduced to any required size for the page, and thus, instead of cutting away the original design, as before, the engraver still had the same before him to consult as he engraved its reduced copy on the block.

Although this may seem a slight matter, it helped to revolutionize the art of illustration, for it made it possible to employ for the magazine a group of men whose work had never been previously used, as most of them could not draw in the conventional manner on wood. Artists now also began using models for illustrative drawings. Mr. Drake gathered about him a group of younger men, many of whom have since become famous, and whose earliest published work appeared in *Scribner's Monthly*—Robert Blum, Alfred Brennan, F. H. Lungren, and many others. This was merely the

Loan Exhibition and one of the committee for the erection of the Washington Memorial Arch in Washington square, New York city. For the past year or two he has been writing a series of *Midnight Stories*, several of which have appeared in the *Century Magazine*—notably, “The Yellow Globe,” “The Curious Vehicle,” and “The Loosened Cord.” These stories are unique and exceedingly delicate in feeling. They are the outgrowth of a temperament keenly alive to the beautiful and unusual in nature and art. They express the personality of the writer very strongly, and are thoroughly poetic in conception and treatment. In addition to these stories he has contributed several poems to periodicals.

Mr. Drake is also an untiring collector, and his house contains much that is of great interest to art lovers. His collection of old hammered brass and copper comprises hundreds of pieces which have been brought from Russia, Spain, Africa, Holland and France. As a collection it is both interesting and beautiful, and as a mass of rich, glowing color it is almost indescribable. He has, too, a fine collection of unsigned old masters, and antique rings.

Mr. Drake was one of the founders of the Grolier Club and of the Aldine Club, in both of which he has been a councilman from the beginning, and he has been for years a member of the publication committee of the Grolier. He is also a member of the Century Association, The Players, and the Architectural League, of New York, and of the Cosmos Club, of Washington, D. C.

Written for THE INLAND PRINTER.

WHAT WORDS SHALL WE CAPITALIZE?

NO. II.—BY F. HORACE TEALL.

ALL rules are often misapplied, but none more so than those of capitalization. Even a rule that only names of persons or places are to have capital initials leaves parts of geographical names open to question, unless it is strictly applied only to the particularizing elements in such names. As evidence that the term “proper name” has not always the same restriction in different minds, the following incident may be adduced: In Funk & Wagnall's Standard Dictionary reference is made to the speech that is held to be the source of Indo-European languages, which is there called “Parent Speech.” The distinguished philologist who wrote all the articles in which this term occurs—Dr. Francis A. March—insisted upon the capitalizing, saying that it is a proper name; but the editorial managers of the work allowed the term to have capital letters only to please Dr. March, all of them holding that it is not a proper name.

Some points of personal choice must always remain, and in cases like that mentioned above, proofreaders will do well to yield gracefully for the moment, no matter how clearly their own reason

dictates opposite treatment. Undoubtedly, much of the present difficulty as to capitalizing is the outcome of misapplication of good rules, shown mainly in the use of too many capital letters. The *New York Sun* is one of many daily papers from which instances may be cited, as they might be also from good books. When Charles A. Dana became editor of that paper, in 1868, a system of capitalization was established therein, which was intelligently applied for a few years; but some of its principles have become less clearly defined to the minds of the proofreaders, and now some words are often capitalized in their regular common use, simply because the capital letters were prescribed for particular uses. In the category of particular uses are such titles as *Governor* of a State, *President* of a republic, *Doctor* when referring to a doctor previously named, and *Superintendent* as applied to a police official. The distinction between titular and common uses of these words is valuable, and, moreover, it is prevailingly made in the best literature; but when it leads to such capitalizing as in “the Superintendent of the mill,” recently seen



FROM ORIGINAL WASH DRAWING BY P. J. CARTER—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: “Chicago Railway Strike of '94.”

in the *Sun*, one is not so much inclined to wonder at the present tendency toward confusion by the use of small initials.

In capitalization, as in every other matter of form, simplification is desirable; but merely writing all words except personal or geographical names with small initials is not true simplification. The



THE HAYMARKET, CHICAGO.

Half-tone engraving by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

simplifying that is most needed is that of properly applying principles, so that distinctions of form may be generally understood and reading-matter actually simplified for its readers.

A style-card from a Canadian office affords a good example. Here is one of its rules: "Put down the words, state, government, parliament, legislature, congress, senate and house, and titles when used alone, as senator, governor, general, etc." Just above is a direction to capitalize *Celestial* (*Chinaman*). This is a case of absolutely unreasonable distinction, far from true simplification. It is right to capitalize *Celestial* in the use named, but the same reason that makes this right prescribes capitals for particular uses of the words given in the other rule.

The same style-card says: "When names of corporations occur, capitalize as follows: Canadian Pacific railway, Grand Trunk Railroad company, Dime Savings bank, Palmer house." Why *railway* in one name and *Railroad* in the other? Because the maker of the rules wanted them so. One may well doubt any person's ability to give a satisfactory reason. Certainly this distinction is anything but an approach to simplification, and it is contrary to common practice and teaching.

One more of these rules may well introduce an important matter not yet treated in these writings. It is: "In heads do not capitalize the words a, a la, an, and, as, at, but, by, for, from, if, in, of, on, or, the, to, vs., with, and (sometimes) so. Capitalize other words, also the last word, in a head." A good objection to such a rule seems to be found in the fact that it indicates such contradictory form as "Two Voted for It, and Ten Against It," "Put in His Thumb, Pulled Out a Plum," "One Car Was on the Track, the Other Off of It." Now, it may be that a good proofreader would correct these discrepancies notwithstanding the rule, but it is hard to find a reason why rule and practice should not agree. It is not unlikely that the rule is not closely followed, even by its own maker.

Another rule probably made with similar intention is supposed to be in force on the New York *Evening Post*, but is not and cannot be followed. It reads: "In headings capitalize all words except prepositions, conjunctions, and articles." Of course, this must mean "do not capitalize prepositions or conjunctions." Such rules are made without sufficient thought. No good working rule can be made by specifying words or parts of speech. A word may demand capitalizing in one use and not in another, and a preposition, and even sometimes a conjunction, may be too emphatic for non-capitalizing, while commonly pronouns and nearly always auxiliary verbs should not be capitalized.

Notwithstanding the fact that the use of a capital letter for almost every word in a heading is now almost universal, it is unreasonable practice, and makes many newspaper headings very unsightly. What is needed is relief from the poor effect of using small letters all through, and when the words all happen to be short a worse effect is produced by a close alternation, as in such a head as "Jones Was Lost, and It Is Said He Met His Son, Who Would Not Aid Him." Compare this with "Jones was Lost, and it is Said he Met his Son, who would Not Aid Him." Does not the latter form look neater? The files of the New York *Sun* from 1868 to 1872, or, possibly, a few years later, would show headings printed according to our second form, and the beginning of deterioration from that good practice arose in the inability of the compositors to recognize the difference between the auxiliary and the principal use of the verb *have*.

The best rule for capitalization in headings seems to be, "Capitalize all the important or emphatic words." The best practice under this



FROM ORIGINAL WASH DRAWING BY GRACE PRICE—CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

rule would be avoidance of strenuous effort toward inflexible application of it. Most rules are better and more satisfactory in their result if not applied too minutely.

Written for THE INLAND PRINTER.

TINT-FACED TYPES.

BY R. COUPLAND HARDING.

JUDGING from the popularity of the "Contour" faces in the United States, the value of letters at the same time large and light is becoming widely appreciated by printers—quite apart from the secondary though important use of these styles in two-color register work. With the modern improved presses, and art-papers, delicate effects are now produced that were once impossible; and bold, solid styles are manifestly out of harmony with fine engravings and process blocks. So are large and fantastic letters—the discord in this case

bold "Tuscan," the face consisting of fine horizontal lines, very open, the proportion of white being nearly double that of black, and without outline boundary. It suggests the idea of a solid face passed under a tinting machine or brass-rule-cutting apparatus. Sure enough, in another part of the same volume, the face appears solid, under another name; but with the loose arrangement common to all old specimen books and many new ones, the letters are not shown together, nor is there the least hint that they are related. I suspect that they were of French design, and cut and cast like the modern contours, for register work. Should I ever get the Derriey's "Album" I have never seen but greatly covet, I shall probably find the letter there in all the glory of color. I have had Figgins' old book over thirty years, and the type was no novelty when the book was new. I have never seen it in use, and it is not an attractive



Photo by Vernon Royle.

OLD MILL, NEAR RIDGEWOOD, NEW JERSEY.

being a matter of form, while in the heavy plain faces it is a matter of shade. While the contour styles have a certain value in supplying this deficiency, they are not sufficient. Up to a certain size they are available; but the founders recognize their limitations, and restrict them to comparatively small bodies.

I would suggest, as a further step in the evolution of job letter, the production of a systematic series of tint-faced letters.

Some of my friends will probably hasten to remind me that such types already exist. They do—there is nothing new under the sun. But I think I could go to my shelves and in five minutes turn up specimens of every existing face coming under this description. They do not fill the vacancy. They are few and scattered; and what is more to the purpose in these new days of scientific type manufacture, they are unsystematic.

In a very old folio specimen book of Figgins, London, is a type called "Phantom." It is a large

letter. One of the best collections of old-fashioned styles is to be found in W. Gronau's specimen book, Berlin. The house is fully up to the times, but it faithfully exhibits the antiquated faces as well as the new. There I find an old 36-point roman titling ruled vertically, black and white equally proportioned; also two or three tint-faces with outline. I should judge these styles to be quite sixty years old, and I would not be inclined to invest in any of them.

Faces somewhat similar are to be found in the specimen books of Holland. The Euschedé Foundry have a series of large roman titlings, ornamented in primitive fashion, with white flowers cut in the body-marks.

I know only of one recent experiment in this direction, and that is the "Enchorial," of the Caslon Foundry. The history of the type, as described in the *Circular* of the firm, is noteworthy. The original design was the tint-face, but on proofs being taken to test the general form of the letter,

preliminary to cutting the tint, its value as a solid face was recognized, and matrices were struck from the half-finished punches. Then the tint was engraved, and a second series, of course, registering with absolute accuracy, was struck from the same punches. Afterward a third series, in pure outline, was produced. As usual the faces are scattered in the completed specimen book, the printer having to find the relationships for himself. This,

ENCHORIAL SHADED

I think, is a mistake. It is not every printer who, like myself, has read the *Circular* from the first, carefully preserving and binding it—in fact, few, I imagine, have had the opportunity. The tint-faced Enchorial, it will be seen from the specimen line, has the blocking to the left, and is darker at the head than the foot, producing a pleasing effect of variety. The only other recent attempt in a similar direction that I can recall is that of the popular "Concave," of which the same house has produced an open variety with an inlaid ornament.

Now, will some of the enterprising American houses drop for a time the contour variations and try tint-facing? The process would be exceedingly simple, as cast types could be tinted and used as originals for electro matrices. The "Pompeii," and other mosaic continental designs, both on brass and metal, and the numerous "Keystone" combinations, give some idea of the fine effects to be produced by the geometric lathe. The most plain, solid and uncompromising of job styles could quickly be converted into beautiful ornamental faces by this simple method. Letters now used only in handbills would be adapted to the most delicate work, and a revolution could be effected in magazine advertising. There is something exceedingly horrible in the aspect of a great black eighteen or twenty-line word in an octavo advertisement—in fact, such a blemish would not be admitted into a high-class magazine. Run the block through the geometric lathe, work on it any pattern—plain parallel lines at any angle, wave, moiré, or engine turning—and the line, while prominent as ever, conforms in color to the rest of the page and becomes an ornament instead of a disfigurement. So with large lines of job type. They could be crossed once or twice, at any angle preferred, so long as the same patterns were maintained throughout the series. They could be graded to any desired depth of tint, or deepen in shade at head, foot or center.

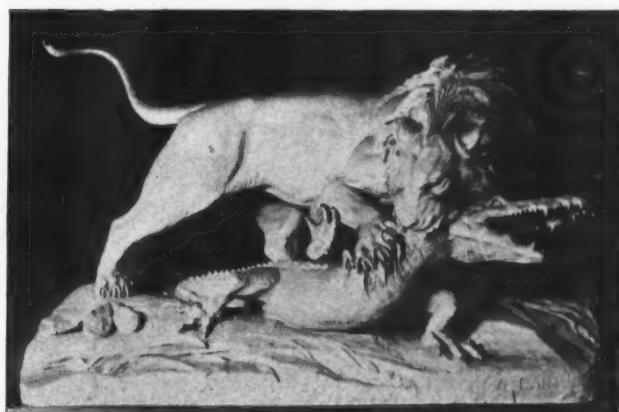
Not only plain but solid ornamental designs—the "Erebus," for example—might be so treated; but with very fanciful styles it would be piling ornament on ornament. The more solid and plain the letter, the better would this kind of ornament apply. The big antiques and solid sanserifs would

be the best on which to try the experiment. Make them register faithfully with the original face, and the printer who has the one will buy the other. And don't cut them too fine and close. MacKellar's pretty "Tinted" is far too fine for any but the most skillful and careful printers, and the tint shading to letters like the "Ripple Text" generally looks muddy in actual use, quite apart from its fragility.

In fact, the day is past for type with tint shade at the side. It was one of the first experiments in type ornament, when the copperplate engraver's letters were considered proper models for the punch-cutter. The delusion is not quite dead yet—its survival is shown in letters like the "Radiant," "Aquatint," "Horizontal Shade," etc.—some of them pretty enough, no doubt—which founders still cut and misguided printers buy. The more advanced designers have discovered that a different medium of expression requires different treatment, and the most successful modern faces are those in which the designer has completely emancipated himself from the floriated forms and scratchy flourishes which look well on the copperplate because there they are in harmony with the general effect.

I will now enumerate the advantages of a systematic tint-face job series up to large size:

1. It would allow much larger display lines to be used in fine work, without over-inking and consequent set-off, showing through the paper, or disfiguring the page with a sign-painter's daub of color.
2. Worked in register over the solid letter—the former in tint ink, the other in a strong color, the effect would be good and original, either in monochrome or contrast.
3. Where a contour face also exists, two-color effects could be produced in three different ways, and three-color effects also, if desired.
4. In gold printing, the tint could be impressed over the solid gold-leaf, producing a diaper effect of exceeding richness.



LION STRANGLING A CROCODILE—AUGUSTE CAIN, 1888.



Half-tone engraving by
BLOMGREN BROTHERS & CO.,
175 Monroe street,
Chicago.

THE COUNTRY PRINTER'S PUBLICATION DAY.
Drawn for THE INLAND PRINTER by F. D. Schook.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCLOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Anträge ininsertion betreffend zu richten.

VOLUME FIFTEEN.

THE INLAND PRINTER comes before its readers this month introducing a new volume. What the volume will be when completed the initial number gives no uncertain indication, lending emphasis, as it does, to the assertion that in the future, as in the past, it shall be the endeavor of the management to provide the latest and best literature dealing with the art of printing.

While no pains or expense will be spared to beautify and adorn these pages with examples of

the artists', engravers' and printers' taste, the purpose of maintaining the eminently practical character of the various departments will be steadily observed. No space or time will be wasted on useless generalizing, but every effort will be made to encourage a more careful and painstaking study of the art of printing on the part of everyone connected therewith. With regard to advertising, the steadily increasing circulation of THE INLAND PRINTER among thoughtful and progressive printers has influenced the sales of advertisers to a remarkable degree. It is now admittedly and unqualifiedly the best and cheapest medium of publicity for manufacturers of and dealers in machinery and supplies of all kinds used in the graphic arts.

The recent large editions of THE INLAND PRINTER, which have rapidly sold out, must suggest to those contemplating subscribing to this paper the advisability of doing so at once. No large extra number of copies will be printed to meet possible future demands, and in order to procure the numbers without fail subscriptions should be sent in without delay.

THE CONSTRUCTION OF THE COPYRIGHT ACTS BY THE COURTS.

IN these days of rapid process engraving the limits of the right of reproduction of paintings, designs or photographs, whether the reproduction be identical with the original, similar to it, or only a modification, becomes a matter of unusual importance to those who make plates and to those who publish them.

Everyone engaged in engraving or in printing should possess a copy of the laws on the subject of copyright, as there are many points of right therein so plainly expressed as to require no judicial determination, at least by courts of appeal and last resort. There are various other points, however, which have been construed by the courts of late, to which we think it advisable to call attention. A knowledge of these, together with a common-sense reading of the acts themselves, should enable most persons to beware of the pitfalls in the path of the reproducing engraver and printer.

In defining an infringement of copyright, in the case of Springer Lithographing Company *vs.* Falk (59 Federal Reporter, 707), the court charged the jury that the question before them was "whether these lithographs are copies or substantial copies, or whether the ideas, pose and characteristics of the original photograph were substantially reproduced by the defendant. It is not necessary that the copies be Chinese copies. You will observe that the statute says: 'If the infringer shall copy, either in whole or in part, or by varying the main design with intent to evade the law.' As I said, it is not necessary that the copies should be exact

copies. It is necessary that the infringer should appropriate a substantial portion of the distinctive ideas and characteristic features of the original photograph to make up its lithographs. Did the lithograph contain the main design, the substantial ideas, the distinctive characteristics of the original photograph, only so far varied as to intend to evade the law without actual evasion? If defendants have reproduced, in substance and effect, the general characteristics of the original, though some minor particulars are intentionally avoided, then there is an infringement."

As to what is publication, it is claimed that the intellectual conceptions of an author are his absolute property. He may hold them captive in his brain, or he may release them, and express them by outward signs. In the latter case the common law protects him against duplication or publication by any other parties without his consent; but if he sets them free by unrestricted publication, he abandons his property in them to the public. In the case of *Werkmeister vs. Springer Lithographing Company* (63 Federal Reporter, 808) the court held that, A sale by an author of his painting, reserving the right of reproduction, does not destroy his right of copyright. The purchaser in such case not being a "proprietor" within the meaning of the law. It decided that, The right of copyright of a painting is not destroyed by a sale of a replica, differing from the painting in size and style, especially where the right of reproduction is reserved on such sale. Also that, The exhibition of a painting in a public salon is not a publication working forfeiture of the right of copyright, unless the general public is permitted to make copies at pleasure; and such permission will not be assumed in the absence of direct evidence. Nor does the printing in a salon catalogue, without notice of copyright, of a mere crayon sketch of a painting exhibited in the salon, not intending in any way to serve as a copy of the painting, work such forfeiture of the right of copyright.

Regarding who may copyright, the law undertakes to encourage the publication of works of this character by providing that upon certain conditions no one but the author, or one deriving the right from him, shall have the liberty of publishing or copying his works for a certain time. The copyright thus secured to an author by statute is an incorporeal right, not a corporeal thing. It was said in the case of *Parton vs. Prang* (3 Clifford, 537) that "the author or proprietor of a picture possesses the right to transfer and sell as fully and to same extent as the owner of any other personal property: the sales to be absolute or conditional, and they may be with or without qualifications, limitations and restrictions." And in the case of *Werkmeister vs. Pierce & Bushnell Manufacturing Company* (63 Federal Reporter, 446), it was decided

that a valid copyright of a German painting gives protection against any reproduction of it, as by photographs; that the provisions of the act of March 3, 1891, c. 565, sec. 3 (26 Stat., 1107) as to copyrighting a painting, are independent of those in regard to copyright of photographs, and infringements of copyright of a painting may be enjoined without regard to whether complainant had taken steps entitling him to import photographs of it; that under this section of the act, providing that the author or proprietor of any painting "and the assigns of such person," shall, on compliance with the copyright provisions, have the sole liberty of publication, one to whom the German artist gives the exclusive right of reproduction and publication is entitled to copyright, he being within the term "assigns."

With respect to the notice of copyright, the case last cited also decides that, under the act of July 8, 1870, c. 230, sec. 97 (Rev. Stat., 4962), denying one the right to sue for infringement of his copyright unless he give notice thereof by inscribing on some portion of the face or front thereof the words "Entered according to the act of Congress," etc., the words should be inscribed not on a copyrighted painting, but on the photograph or other reproduction thereof. The court said: The defendant also claims that the words inscribed on the photograph, namely, "Copyright, 1892, by Photographische Gessellschaft," give no notice that the painting has been copyrighted, and imply only that the photograph has been. If this is so, the fault is that of the statute, as he has used exactly the phraseology imposed by law. Undoubtedly the statute, if it had not been so condensed, might have given a form of notice more in harmony with the facts in cases of this character; but we can see that in this notice there is enough to give anyone who is looking for the truth, and who desires to avoid infringement, the thread which will lead him easily to the actual condition of the copyright.

An important decision is that lack of actual notice is no defense for infringement. Sometimes there is nothing on the copy of a painting or photograph when it comes into the possession of a company, indicating that the original has been copyrighted; but in the case of *Falk vs. Gast Lithographing Company* (48 Federal Reporter, 262) the court held: "In an action for infringing a copyright of a photograph, in order to sustain the defense that the copy which it reproduced was without the statutory notice of copyright, it is not sufficient to prove that it was without such notice when it came into its possession, but it must be shown that it lacked such notice when it left the plaintiff's possession.

Touching the recovery of penalty in the case first cited, the court also held that evidence of actual damage is immaterial, when the action is

for a statutory penalty of so much for every copy found in the defendant's possession; as the damage to plaintiff is not the test of the defendant's liability, and the penalty is to be paid even if there is no actual damage.

In next month's issue it is proposed to give some further outlines of this important subject.

THE RIGHTS OF PERIODICALS IN THE UNITED STATES MAILS.

THE comments of Mr. Montgomery, superintendent of mails at the Chicago post office, upon the inequalities and peculiarities of many of the regulations regarding second-class mail matter, as presented in our March issue, seem rather to strengthen the grounds of complaint originally set forth. Mr. Montgomery is known to everyone having official business with him as a fair-minded and courteous gentleman, as well as an experienced and intelligent official; and the fact that he is able to say so little in defense of the prevailing system ought to have weight with our lawmakers and officials at Washington. They, and not the local office, are responsible for the system, which is uniform throughout the country.

It may be instructive to recapitulate briefly the points previously criticised, together with Mr. Montgomery's comments. The specific points were:

(1) The law or ruling whereby a periodical which is allowed second-class rates, 1 cent a pound, to every part of the United States, is yet refused these rates in its own city, where it must pay from 2 to 14 cents a pound.

(2) The law or ruling whereby the publisher of a periodical is refused as low a rate through the local mails as is given to the general public; a periodical which any citizen may mail for 1 cent a copy costing its publishers 2 cents a copy *in quantities*.

(3) The law or ruling whereby publishers are charged as much for the local delivery of a light periodical, weighing two to three ounces, as for a bulky one weighing a pound or more.

(4) The law or ruling discriminating between weekly and all other periodicals as to privileges of local delivery, whereby a *weekly* journal is handled at 1 cent a pound, while the same journal if a *fortnightly* must pay for the same service from 2 to 14 cents a pound.

(5) The law or ruling whereby books, bound in paper instead of cloth, are treated as periodicals, and are carried through the mails as second-class matter.

Mr. Montgomery's comment on the above was in substance as follows:

To point No. 3: It may perhaps be unjust to the publisher of the lighter periodical, but—it is the law.

To point No. 4: The ability to handle local matter at pound rates is necessarily limited; dailies

had to be ruled out—there are too many of them; weeklies—the next most numerous class—were ruled in; and fortnightlies and monthlies—the least numerous—were ruled out. This does appear to be, on its face, "an incongruity, and a discrimination in favor of the weekly as against other periodicals."

It will be noticed that the other points specified were not touched upon by Mr. Montgomery, and hence they are presumably admitted to be true as stated. He adds some interesting information regarding the enormous growth of the second-class branch of the mail service, which now "results in a dead loss to the government of \$23,000,000 a year." It is clear that some radical changes in the postal laws and rulings are called for on behalf of the government as well as of the public.

Elsewhere in this issue are given the views of well-known publishers, in continuation of this subject, upon which we shall for the present reserve comment.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. III.—BY WILLIAM J. KELLY.*

THE preceding chapter under this heading dealt with the proper method of leveling up the press and setting the impression of the bed and platen. Our next duty will be to clothe the platen with a suitable tympan, and be prepared for work at short notice. As we are not aware of the nature of the job that is to be turned over to us, as yet, we will embrace the opportunity left us to describe the make-up of some of the more general kinds of tympans employed, so that there need not be any time lost in getting ready when the form is handed to us.

TYMPANS—LIGHT AND HEAVY.

To a somewhat greater degree than is generally understood, the make-up of tympans for platen presses differs from those designed for cylinder machines; and to their multiplicity and special adaptability there seems to be no end. What with tympans suitable for the most delicate line of script on cardboard or paper; the exquisite art or colored circular, the intricate half-tone illustration, the two or four-page octavo, to the gorgeously printed and embossed production—sometimes on wood, card or paper—the operator on platen presses, undoubtedly, has a very extended field for not only testing his ability, but also for developing a wonderful amount of ingenious fertility.

Light tympans, by which is meant those that are not so strongly made up for any size or kind of form as to force the first impression to such a

* NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

degree that there will not be adequate allowance for make-ready of any description. This distinction is meant to cover all conditions of forms, whether small or large, and as they apply to strong or light impression on the press. At no time should a platen press be clothed with a full working tympan until all underlaying and overlaying has been accomplished; for it is not only easier and safer to dress a press with light tympans, but it is infinitely more economical to do so, as a means of preventing the wholesale destruction of the printing surface of the form and the tympan as well. It is needless to describe the feelings of the

Soft tympans, usually denominated strong tympans, are made up mostly of a greater or lesser number of sheets of book or strong news paper, and are suitable for extra large forms of type, plates, etc., requiring simple make-ready, and to tax the strength of the press as little as possible. Paper tympans may be advantageously varied in this respect by the addition of a thin cloth or felt blanket, or a sheet of smooth muslin, placed next to or near the iron surface of the platen. In the use of all such tympans, however, it is wise to make ready the form on a fairly hard tympan, especially for correct underlaying, and then to substitute softer tympan make-up as the hard sheets are withdrawn.

Soft tympans are indispensable on some kinds of printing, notably that done on folded envelopes, in which case a thick sheet of blotting paper—say 100 pounds to the ream—a sheet of thin rubber or a piece of smooth cloth, will be found quite advantageous; but the impression on these should be as light as consistent with legible work. Forms made up of old or worn down type, plates, etc., may be made to print fairly clear, by using good live rollers, and tympans made up with any of the materials just mentioned as basis. Handbills and small posters can be run off with such tympans without danger to the machine.

TYMPANS — HOW THEY SHOULD BE COVERED.

On and over all make-ready there should be one or two sheets of strong smooth paper, and these should be inserted under the front clip on the platen and pulled taut and entered under the other; in drawing the sheets with the hands to this point, the hold should not be relaxed until this clip has been made fast. The tympan proper should always be in excess of the size of the sheet of stock on which the form is to be printed, in covering up which the top sheets might, conveniently, be left a little larger on the sides, provided these do not extend under or beyond the stationary bearers on the bed of the press. This excess of tympan space will furnish the operator with abundant room for gauges and take-off grippers, pins, etc. There is no economy in stinting the size of the tympan. Often this has been proven to be a fact, by reason of foolishly falling into this error and having to remodel the make-ready entire. There are many platen presses constructed with frail clips, and



RHINOCEROS ATTACKED BY TIGERS—AUGUSTE CAIN, 1882.
Bronze in Garden of Tuilleries, Paris.

sensitive or usually careful pressman who neglects this rule, after he has run through his first impression of a form containing new lines of script, fancy type or a delicately lined design. No such accident as this should occur; it is too expensive to all concerned.

TYMPANS — WHAT MADE OF.

Hard Tympons.—The best tympons for commercial printing, especially if the type or plates are uniformly good, are those made up of a smooth thick or thin cardboard—"pasted stock" is best—pressboard, or hard paper, placed under from two to three thicknesses of medium-thick supercalendered book paper. With one sheet of paper over a thin cardboard, or pressboard, the most delicate line of script may be neatly printed on thousands of cards without showing perceptible wear. Larger forms will require additional packing in the tympan. Large open forms, such as color rules around pages, light lines of delicate text or blank work, should be worked with as hard a tympan and as light an impression as possible; the make-ready on top to be gently gradual in its building up, and placed so that there will not be any dip or slur on the printed sheet.



From painting owned by
Mrs. L. Schanlein, Milwaukee.
By permission.

DEATH OF MINNEHAHA.

Half-tone engraving by
BINNER ENGRAVING COMPANY,
295-297 S. Canal street,
Chicago.

many more almost disabled in this respect through this defect, which are a source of constant worry and care to pressmen. This should not be. Indeed, the absence of carefully applied and strongly built tympan clips should be an honest reason for the condemnation of a machine. It would assuredly be the case if a cylinder press manufacturer turned out his machines with unreliable tympan devices. In conditions of such unreliability it is advisable to resort to other methods of securely fastening down the draw-sheets, not only to prevent slurring, but, more particularly, the loss of register. One of these methods is to take for the top sheet a strong, smooth paper and firmly fasten it to the iron with paste, fish glue, or other adhesive substance, on the off and near ends of the platen, so that the grippers cannot work it loose while running the press. It is also a wise plan to similarly secure the two sides of the top sheet when absolute register is desired.

(To be continued.)

Written for THE INLAND PRINTER.

COUNTERFEIT ELECTROTYPE.

BY A. L. BARR.*

MY attention has several times been called to a very unscrupulous practice in vogue in some of the electrotype foundries, and having lately been a witness of its harmful effects on employees, I wish to, if possible, expose it to such an extent that there may be someone ready to detect and thwart the purposes of flagrant dishonesty.

I refer to the practice of taking a stereotype and placing it in a bath for some minutes and caus-

some parts of the country with the effects of their fraud. This counterfeit electrotype is not nearly as good, in fact, as if it were a stereotype, as the shell will peel off in a very short time, part at one time and part at another, until it reverts to the original.

I do not think that it is necessary for any electrotyper to practice deceit, nor should any employe allow this gigantic fraud to go unnoticed. It is a source of annoyance and possibly the cause of a peremptory discharge of some brother workman of the pressroom who has not had his attention called to the defective plate.

When the pressman, printing from one of these deceptions, finds that it does not print well, he in vain struggles to better matters, but as he is working to obtain results from a plate which it is next to impossible to print properly—he abandons his attempts in disgust, and takes all the blame and obloquy of failure.

So far as I have been able to learn, the advertising agents are the men who have, either purposely or otherwise, been the tools or unknowing victims of this new form of forgery. Assuming that they were victimized (which is the more probable theory) and that they thought that they were getting a cheap job, let us consider the trouble and expense arising from it. In the first place such plates will not last any length of time, and consequently they incur additional outlay for a new cut. Even if they do not peel off it is impossible to do good printing from them, as the face is ruined by the coating of copper received in the smaller spaces, and, as said before, the pressman has his patience

tried in a vain endeavor to accomplish the impossible. The agent refuses to pay the publisher for advertising, which he claims is not worth anything, and adds that the advertisement should have printed well as the electrotype sent was a new one. This causes the publisher to visit the pressman, and although he (the pressman) knows there is something wrong he can only aver that "the cut is no good," because of not being able to discover the cause of failure to print clearly.

Publishers will, probably, try it again and again only to meet with the same discouragement. Should it happen that the pressman is a new man in the place, as in the case which came under my notice, he is immediately condemned (and in this case discharged), when in truth he may be (and was) a first-class man. This shoddy counterfeit cut was his downfall.

We might go over the route of one of these cuts and note the objections made, the trouble and expense they incur, but it is superfluous. When an advertiser goes to an agent, he expects him to place his name and fame in such places where it will be of the most benefit to him. The agent



CATALOGUE COVER DESIGN, BLACK AND WHITE EXHIBITION,
CHICAGO SOCIETY OF ARTISTS. BY W. W. DENSLAW.

ing a deposit on it of sufficient copper to give it the appearance of an electrotype, and passing it as such. There are some foundries that have gone into this wholesale counterfeit business regardless of its future consequences, and are today flooding

* NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—ED.

seeks only such publications as in his opinion give par value by their services, and the publisher in his turn is dependent upon the men in charge of his mechanical department to fully give to the agent an honest and fair equivalent for his money, but when the workmen are handicapped by these forgeries of electrotypes it is impossible for a single man along the line to be satisfied with his profits, unless it be the electrotyper that has sold



CATALOGUE COVER DESIGN, BY WILL H. BRADLEY.

goods under false pretenses, and his time will come sooner or later.

Another cause for alarm is that this practice establishes a precedent for low prices, something that should and must be fought by all honest workmen. When a man once gets a firm or firms to do certain work for him at a low price, even though he may discover later that it did not pay him to purchase it at the price paid for it, it places in his hands a weapon with which he can for all time to come beat down the honest, honorable workman, and the ultimate outcome of such instances invariably means a suspicion on the part of the honorable shopkeeper that his business is not properly managed; and if he does not lay the blame on his foreman he will, more than likely, place it at the feet of the good salaries paid his men and the consequence is a cut in wages or the discharge of his best and highest salaried men.

The writer has always advocated that it is better to keep only good men and pay good salaries, and would respectfully ask any founder having similar experience to investigate the matter and bring to the notice of his customers the fraud that is being practiced, and instead of establishing a new scale of wages, keep all the best men, pay them good salaries and do the best work possible. This course will eventually encompass the downfall of the swindler, no matter to what height he may now have attained.

Such counterfeiters may prosper for awhile, just as the counterfeiters of our silver dollar may prosper, but if you will watch their course you will discover that before their race is half run they

have been left at the post, and that it will take years for them to be again restored to favor. The trouble they have caused so many unsuspecting people will rebound to their discredit after they have fallen by the wayside.

I think that it is the duty of every honest workman to expose all such robbers as soon as discovered. Anyone in the electrotype business or contemplating engaging in it, should aim to do only good, honorable work, and should let nothing of a cheap grade tempt them; rather allow customers to go elsewhere and try some of the cheap work, and after they have been swindled the second time they will become the best and steadiest customers of high-grade work. This will be found more valuable than the counterfeiter ever realized, even though there had never been the reaction that is inevitable in all frauds. Give a good article for a good price and you will soon become a firm believer in the remark of one of our greatest writers, "Be true to thyself and thou canst wrong no man."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

UPON looking over the patents of particular interest to printers, granted during the past month, one is impressed with the large number, comparatively, which relate to typesetting machines. This line has for several years been very active, and a number of exceedingly ingenious machines are now before the public.

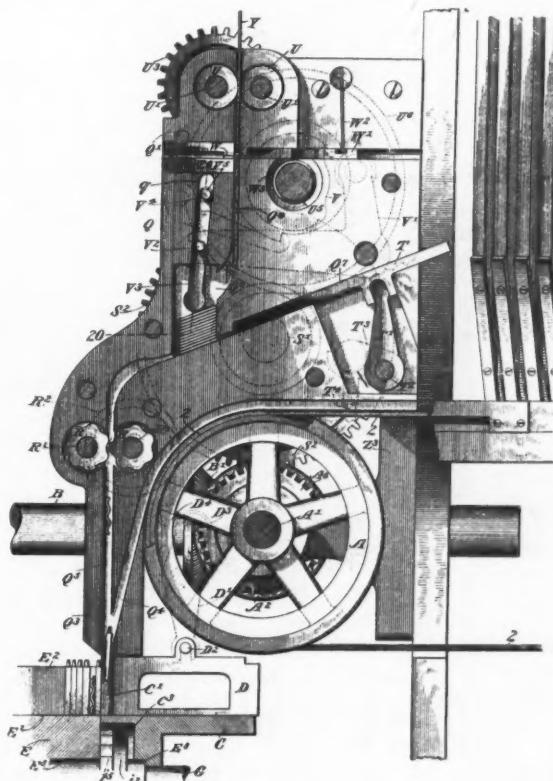


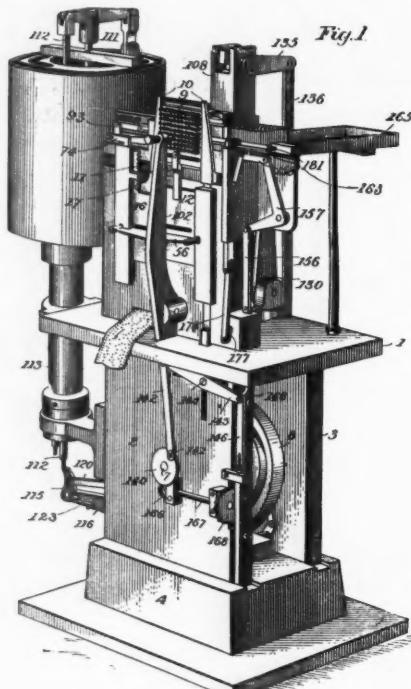
FIG. 1.

An improvement in one style of the apparatus is shown in Fig. 1, which illustrates an invention of Paul F. Cox, of Battle Creek, Michigan. This machine sets up the type in

THE INLAND PRINTER.

lines, with crimped spacing pieces between the words. When a line is completed it is "justified" by being compressed endwise, all the spacing pieces giving equally. The operator devotes his entire attention to composing, each line, when set up, being automatically shifted out of the way, justified and moved into the galley. The patent has been assigned to the Cox Typesetting Machine Company, of Chicago, Illinois.

In Fig. 2 is seen a different style of apparatus, patented by Frank A. Johnson, and assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. This machine casts the type consecutively as needed, and sets them up in justified lines in a galley. A previously prepared perforated strip, produced by a companion machine, is fed step by step beneath a body of feelers. At each pause in the movement of the paper the proper feelers will fall through the perforations and the mold will be assembled to cast the letter or character required. The fresh type is drawn out of the mold, is trimmed to proper length by a knife, and carried to a



adjustment of the web, a single roll is placed beyond each set of printing rolls and on the side of the web opposite that having the freshly printed surface. This roll lies normally out of contact with the web, but can be brought into contact therewith and can be moved to any angle from a line at right angles, to the line of travel of the web. The angle

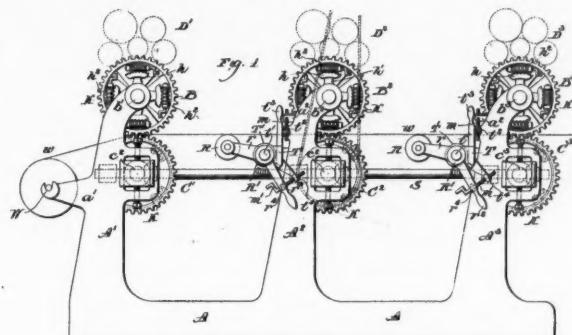


FIG. 6.

of the roll can be adjusted so as to move the paper sideways to any desired extent, and at the same time it can be elevated to take up the slack of the web.

Talbot C. Dexter, of Fulton, New York, was granted two patents, both of which he assigned to the Dexter Folder Company, of New York, New York. One patent covered a paper registering attachment and the other a folder.

Charles F. Taylor, of Holyoke, Massachusetts, received a patent covering a machine for printing envelopes. His

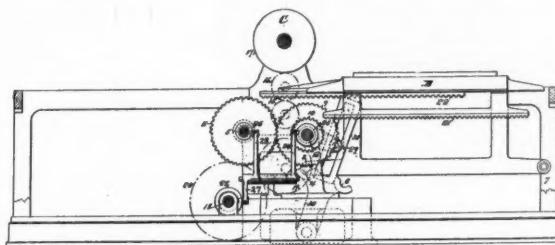


FIG. 7.

improvement relates particularly to the mechanism for feeding the blanks to the printing devices and for removing therefrom the latter after being printed, enabling the machine to be run at a higher speed and requiring less skill upon the part of the attendant.

Franklin H. Gilson, of Wellesley, Massachusetts, and Francis E. Reed, of Boston, received a joint patent covering a paper-folding machine.

Fig. 7 shows a new bed motion for cylinder printing machines, the first invention patented for several months by

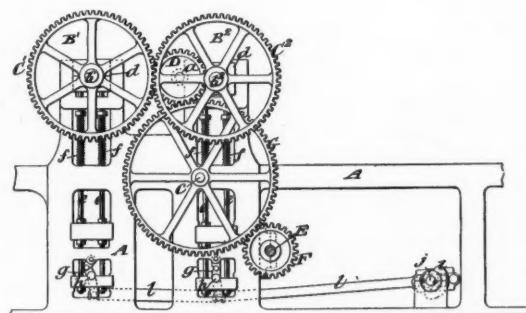


FIG. 8.

Mr. Luther C. Crowell, of Brooklyn, New York. The patent has been assigned to Hoe & Co., of New York.

The objects of the invention are to provide mechanism for stopping and starting the bed at each end of its run very

quickly, but without any jar, and also to accomplish the return, or non-printing movement of the bed, at a higher rate of speed, both of which results enable the general speed of the machine to be quite considerably increased.

Edgar H. Cottrell, of Stonington, Connecticut, invented the printing machine shown in Fig. 8, the patent therefor being assigned to the C. B. Cottrell & Sons Co., of the same place.

The invention relates to the gearing for driving the impression cylinders of flat-bed perfecting printing machines, and the object is to obviate the back-lash caused by the lifting of the cylinders with the gearing commonly employed. C1 and C2 are gears fast upon the impression cylinders, D is a loose gear driven by gear G and engaging C1, the axis of both being in the same horizontal plane. The position of the wheel is such that back-lash is done away with, and all disturbing of the relation of gearing between the two cylinders by the lifting of either of them is avoided.

A design patent was granted for seven years to Richard H. Smith, of Springfield, Massachusetts, for the font of type shown in Fig. 9.

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7890\$¢½

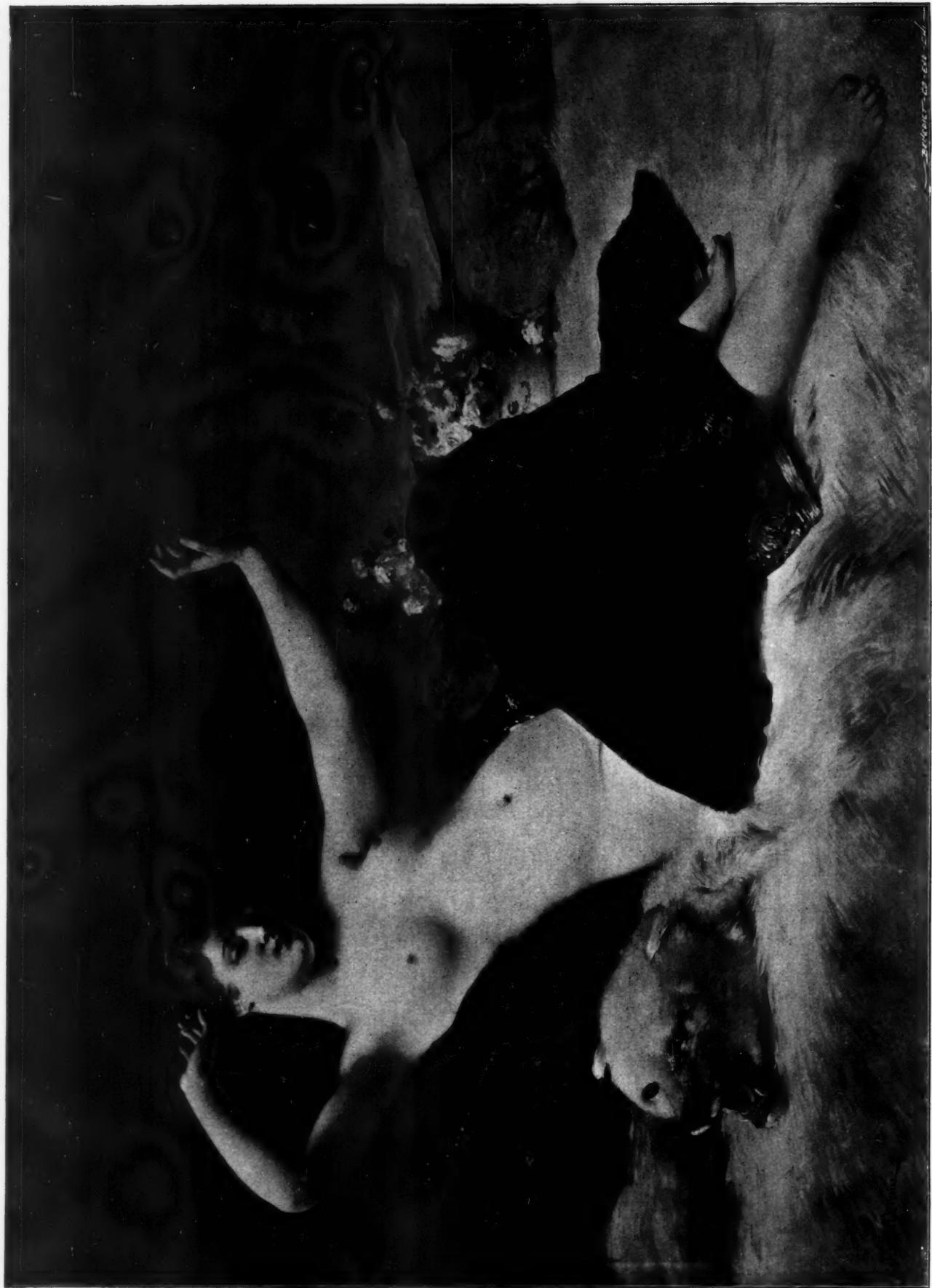


FIG. 9.

THE FRENCH LAW ON POSTERS.

A question of considerable importance to merchants and manufacturers of France, and in fact to all Frenchmen whose business forces them to have recourse to posters for publicity, has just been decided by the Police Tribunal of the Seine, presided over by M. Vincent, justice of the peace for the twentieth arrondissement. The offensive poster, which caused so much trouble, was printed on white paper, but on a ground made up of ill-assorted colors, and the point at issue was whether it could be considered a poster printed on white paper of the use of which the government alone claimed to have the exclusive monopoly, and the tribunal decided that the posters contravened the law. The case was brought up by the public minister against M. Daval, manager of the Bazaar du Bâtiment, who had caused to be posted on the walls of Paris large posters printed on white paper, which was almost entirely covered by a yellow groundwork and blue lettering, but which despite of the fact that the white was almost all covered with the yellow groundwork and blue lettering, was still considered to be printed on white paper. Among the numerous sections cited by the prosecuting attorney was that of the law of July 29, 1791, which laid down the rule that the notices printed and posted by the public authority alone should be printed on white paper; and that those printed and displayed in the interests of private individuals should not be printed on other than colored papers. Article 15 of the law of July 29, 1881, reproduces these same prescriptions that only official notices should be printed on white paper, but the law, while not taking into consideration the size or shape of private firms' posters, declares imperatively that they must not be printed on white paper. M. Daval was condemned to pay a fine of 5 francs (\$1) and the costs. This, says *l'Imprimerie*, is the first time that the tribunal has had to make an application of this law with respect to posters.

EDITOR — "Somehow or other I don't see the sense of this thing." Poet — "My dear sir, that's poetry." — *Atlanta Constitution*.



Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

LASSITUDE.
FROM PAINTING BY J. BALLAVOINE.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM J. F. EARHART.

To the Editor: CINCINNATI, Ohio, March 20, 1895.

In reference to the uncalled-for misstatements by W. B. Vail in the last issue of your magazine, concerning the late S. Reed Johnston and myself, I have to say that the author and his foolish lies are worthy only of contempt. He should confine himself to self-praise and a tiresome description of his original (?) experiments, many of which it is said have been performed only with his mouth. Yours truly,

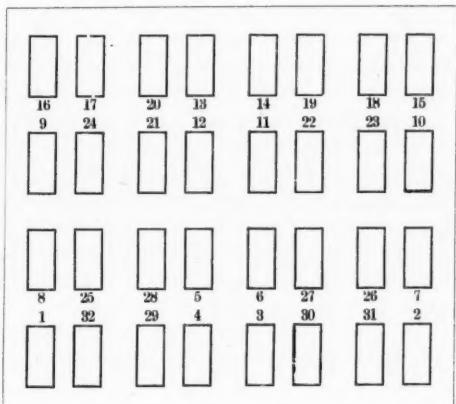
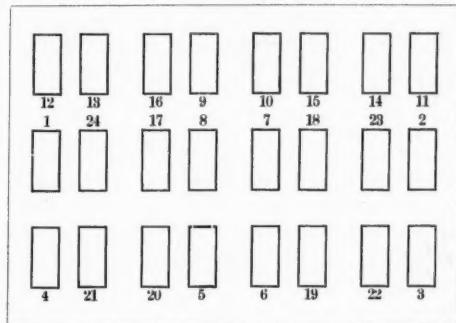
J. F. EARHART.

THE NEW CHAMBERS FOLDER.

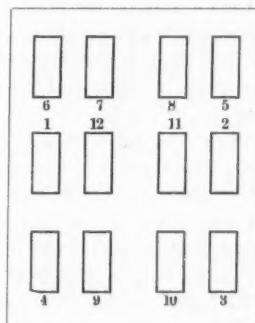
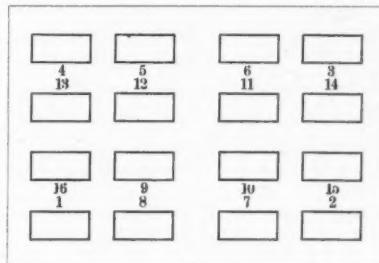
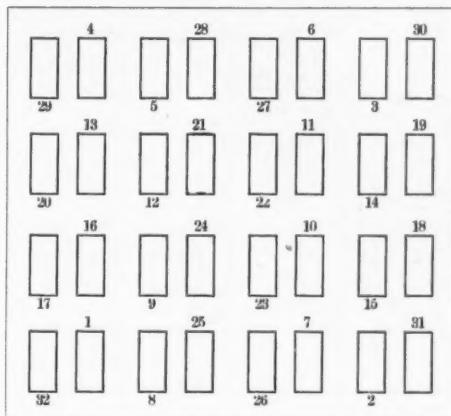
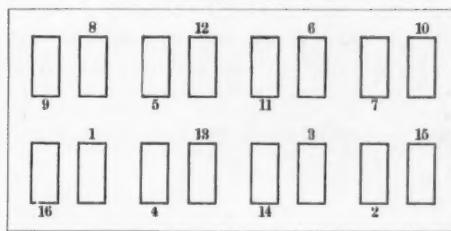
To the Editor: NEW YORK, N. Y., March 1, 1895.

A new folding machine has been introduced in some of the large binderies in New York. It is called "The New Chambers Folder." It is a great improvement. It works oblong sixteen or thirty-two, music sixteen or thirty-two, a twelve or twenty-four page form, and a long thirty-two—that is, two long sixteens which fold as a thirty-two, insert, and a sixty-four page form. The following are some of the impositions used on the above folder, which may be of some interest to both printers and binders, as they can be used as hand folds:

The folios indicate the heads of pages.



This form can either fold as a thirty-two or two long sixteens insert.

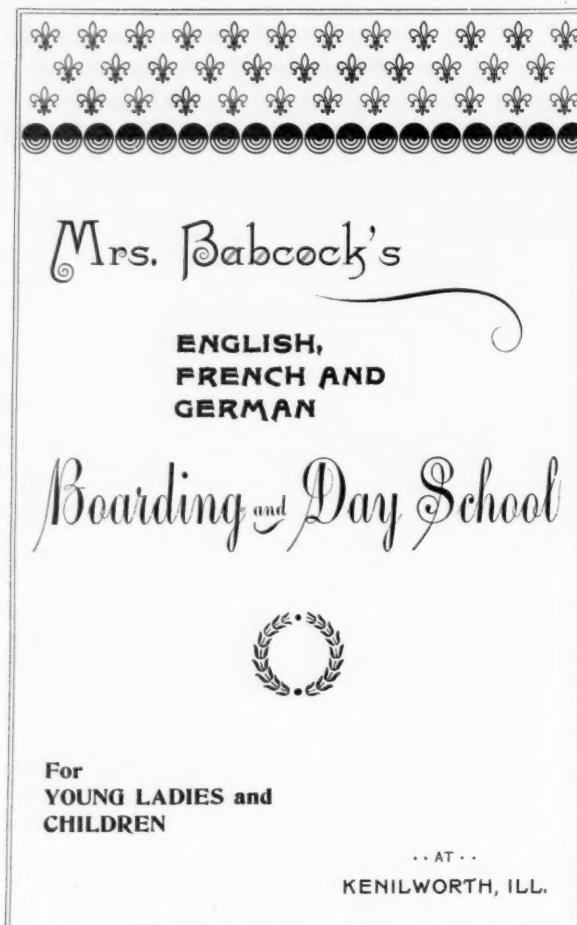


GEORGE F. HARGREAVES.

PAPER FOR WEB PERFECTING PRESSES.

To the Editor: OAKLAND, Cal., March 14, 1895.

For the benefit of suffering pressmen will you kindly give us your opinion as to the use of wet and dry paper on web perfecting presses. That paper is subject to climate changes we all know to be a fact. We are also aware that a good grade of wood-pulp paper can be printed at a fast speed of the press dry, and the trouble and delays caused by electricity in the paper are hardly noticeable. I will say, however, that it largely depends on the quality of the paper whether it can be used wet or dry. Some of the cheap trash that the paper dealers persist in sending out, made mostly of straw, is considered by them good enough for the ordinary run of newspapers, and they invariably condemn the pressman for want of skill if he cannot run the stuff dry. To print a bright clean newspaper on a modern press, it is absolutely necessary to have a good grade of paper. The majority of pressmen throughout the country are in favor of



SPECIMEN TITLE-PAGE COMPOSITION.

running dry paper on their presses when it is possible to do so. But to run a cheap grade of straw paper through a web press without first dampening it is simply next to impossible. A certain class of agents for some of the large paper houses in the East are in the habit of calling attention to many of the leading newspapers that are using dry paper on their presses, and the agents claim that the pressman who cannot run dry paper has no skill, or in other words is incompetent. I will say, however, without fear of successful contradiction, that the trouble lies with the paper manufacturers themselves and not the pressmen. Any pressman who is competent to have charge of a perfecting press is fully capable of judging whether a roll of paper is fit to run wet or dry.

The manufacture of paper has almost reached the highest art of perfection, but owing to keen competition and the cutting of prices, in order to secure trade the manufacturers have resorted to the common practice of substituting straw, sawdust and other inferior ingredients in place of wood pulp.

I should like to hear from our friend and champion William J. Kelly on this most important and momentous question.

J. T. MOREHEAD.

WOES OF THE COUNTRY JOB PRINTER.

To the Editor: WAYNESBURG, Pa., March 7, 1895.

Of all the difficulties that confront the many job printers of this world we would say the country printer has the most to contend with. I mean for those who try to do good work. Of course, there are men who have "printer" attached to their names—for fear their work would be misleading.

The country printer has too many people to contend with who do not care to pay for good work. All they want is to

"get 'em 'struck' off." If you set them up a notehead in lightface, ninety-nine out of a hundred will come storming in, saying to "put it in something to catch the eye!" And it will have enough on it for a half-sheet bill.

Now, the printer must do this kind of work for these people or else "lose the job." He is paid probably \$1.50, which the customer thinks is an outrageous sum. We do this work year after year for these people; they use the same copy, "The People's Store," "Old Reliable," or something, "every bit as good"—and would not change it for the world. If they lose their custom on account of this work, who is to blame? We have another class of people who get a few colored receipts printed, and expect us "to trade it out."

It is hard to say, but all the time we are expected to live, without stealing our neighbors' hens; and add a new font of type to our office occasionally, besides contributing liberally to the "poor."

We are only out of our "teens" yet, and perhaps are somewhat pessimistic, and while we like to receive specimens of good work, the "bad" work always comes whether we like it or not. The following we will leave to the readers' good taste:

A lady came into our office last month and asked, "if we could do any fancy work?" Saying she had never seen any of it, if we *could* do it. She held in her hand a wedding invitation for us to "pattern after," which was set as follows: In each top corner, a flying goose; eleven typographical errors in the composition; at the bottom, a large swan. I would add that the fowls looked very natural.

Another specimen sent us this year is a six-inch double-column ad. containing at least twelve brownies and jim crows, mixed. (Probably all they had.)

Lastly is a programme for a musical entertainment; the border at the top of the card was run up pointed like a house-top, and at the bottom were cuts of violins, horns, pianos, etc.

We would advise all our brother country printers to subscribe for THE INLAND PRINTER at once. I would not do without it for three times the cost; and it is an excellent teacher.

TOM S. KNOX,

Of the Waynesburg (Pa.) *Republican*.

THE HEATH MATRIX-MAKING MACHINE.

To the Editor: CINCINNATI, Ohio, March 6, 1895.

Your enterprising journal usually gives the first intimation of everything new in the typographic art, and it therefore occurred to me that a rough sketch of a new, and to the printing fraternity valuable, invention, would find a ready place in your columns.

The inventor is Gen. Thomas T. Heath, a veteran of the late war and an attorney of this city.

The machine, which I gave as thorough an examination as my ability permits of, is sometimes called a typesetting machine, but is nothing of the kind. It does not use type, like the Thorne, neither does it make type, like the Lanston, nor does it cast lettered-slugs like the Mergenthaler and others. It uses no type, nor does it cast anything. It straightway prepares a paper matrix, ready for the casting box, to cast either a book page, a news column or a newspaper page.

The original steel punches used on this machine are one by one impressed into the paper matrix, as they are called into use by the manipulations of the keyboard.

This advantage over all other methods will be recognized by the appreciative printer, and it will be noticed that the perfection and beauty of the punches are preserved and reproduced in the metal plate cast from such paper matrices, resulting in a more perfect face than can possibly be produced by any other process. When a paper matrix is made

from a type form or from linotype slugs, the paper has to be beaten with a brush, until a sufficiently deep impression has been made in the paper; this impression is obtained from type or slugs cast in copper matrices, and these matrices were made by the original punch.

By this method the production of the paper matrix is three removes from the punch, and it is a well-known fact that the face loses in beauty, sharpness of hairlines or serifs in every one of these operations.

General Heath's invention avoids all these troubles; the original steel punch makes the impression into the paper matrix direct and the perfections of the punch are reproduced, making a more perfect matrix and consequently the best plate obtainable. The depth of impressions are perfectly uniform and the alignment all that can be desired. The metal case or magazine containing the punches is a beautiful arrangement for the purpose, and can be lifted out and replaced by another in about three seconds. Note the advantage of this arrangement particularly. It allows the operator to change from roman to italic and back again whenever italic is to be used, or to change from one size of type to another at will and without loss of time. When setting a page in brevier or long primer, and a quotation or other matter is desired in nonpariel, it can be thus set and the changes are readily made.

No other machine even attempts to do anything of this kind.

Another striking feature in General Heath's machine is the arrangement for leading matter. By a simple, instantaneous adjustment the matter can be set leaded, double or triple leaded, or any space desired can be placed between the lines.

All other machines need expert mechanics, high-priced men, to regulate and keep machines in running order, so that if this expense be added to the cost of operating less than five machines in one establishment, the cost of operating runs high. No expert is needed with General Heath's machine; a single machine, if sufficient for the amount of work to be done, can be operated at a great profit to the owner.

Any measure can be set on this machine from the narrowest news column to the broadest book page, and when the insertion of cuts is desired, shorter and longer lines can be set, allowing space for cuts, the same as if matter were set by hand.

The speed at which work can be produced on this machine, while depending, of course, upon the dexterity of the operator, can safely be placed at four thousand ems per hour.

A table of rule and figure work produced on this machine, by an inexperienced girl, in two hours, would, according to statements made by our best printers, tax the capacity of the most experienced and rapid compositor for ten hours—and the table referred to has not a fault or blemish about it.

The machine is a marvel of mechanical skill.

It is stanch and to all appearances very durable.

Its construction and all of its component parts are wonders of mechanical ingenuity, and yet so easily understood and manipulated that one wonders why the like has not been thought of before.

No one who examines this remarkable mechanism can fail to be impressed by the great possibilities which it develops.

General Heath will undoubtedly be pleased to show a machine in operation to any visiting news or book publishers, and any such who desire any further information may address me at No. 41 Carew building, Cincinnati, and I will gladly answer all inquiries to the best of my ability.

C. M. BRAAM.

PROTECTION TO PRESSMEN BY THE I. T. U.

To the Editor: NASHVILLE, Tenn., March 20, 1895.

In your comment on correspondence published in January issue of your esteemed journal, entitled "I. P. P. U. vs. I. T. U.," you suggest that the cause which prevents a settlement of the differences existing between the I. T. U. and I. P. P. U. is a desire on the part of the I. T. U. to protect their pressmen in their rights. In arriving at conclusions on matters of this kind, we have to be guided by the acts and utterances of the party or organization professing the desire. If a perusal of the laws of the I. T. U. indicate any such desire as to pressmen I am unable to discover it. On the other hand, I believe if the pressmen still affiliated with that organization were to examine the laws of that body critically, they would be surprised at the few laws contained therein for their benefit; and, furthermore, would have their eyes opened to the fact, that the few that are there are violated every day by the compository branch, especially Section 101 of the General Laws. The violations of the principles as expressed in this law have done much to cause the dissatisfaction of pressmen with the I. T. U., and was one of the main causes that brought about the necessity for a separate organization of pressmen and compositors. If the principles as expressed in this law had been enforced in the past, it would have done a great deal toward benefiting the condition of the pressmen craft.

A couple of years ago a lockout occurred at the Memphis *Commercial* office, as to the compositors employed on that paper. The pressman, who was a member of the press-

GARDEN CITY SAND CO.

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CATALOGUE COVER COMPOSITION.

men's union of that city, which holds a charter from the I. T. U., was made to quit his place. The owners of said paper, after missing one issue, sent to Louisville, Kentucky, and employed a non-union pressman. After a lapse of eight months, the union compositors were again put to work in the office, but the pressman whom they forced to quit was left out, and these protectors of pressmen's rights are working

affiliated with a typographical union, the said pressmen's cards shall be deposited with the pressmen's union holding a charter from the I. T. U. in said city or town. It must be conceded that, as soon as said pressmen's cards are deposited with the pressmen's union his membership in the typographical union ceases, and he can only be disciplined by the union with which he is affiliated. The writer

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Covering the Latest Improvements in Labor-Saving Appliances for Constructing, Grading and Cleaning Natural and Paved Roads and Streets.

F.G. Austin
Mfg. Co.

CHICAGO, ILL.

CATALOGUE COVER COMPOSITION.

today on that paper with the non-union pressman who was imported to take the place of the I. T. U. pressman whom they forced to quit. This is not an isolated case; there is a number of them throughout the country. In this city there is a gentleman who is foreman of the pressroom for one of the largest publishing houses in the South, who was treated in a similar manner by the I. T. U. in the early seventies. The consequence is you cannot get him to think favorably of any labor organization today. If the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of the right to self-government, and keep the pressmen under their control, so as to use them as "catpaws" to take the "chestnuts from the fire," so as they, the compositors, could eat the meat and cast the hull to the pressman branch, I fail to see any indication of such a desire in any of their bearings toward pressmen.

Here are a few of many acts that have come under the writer's observation since the organization of the I. P. P. U., which I think very plainly indicate the desire of the I. T. U. to keep the pressmen under their control, and deprive them of their right of autonomy, or to deprive them of the right to affiliate themselves with an organization composed of men of that particular calling.

A pressman affiliated with a typographical union desires to withdraw from said organization, and surrender his claim to all protection or benefits, from same. Although he has discharged all his obligations in the payment of dues, fines and assessments, violated none of their laws, and made formal application for a withdrawal card, it is not granted him; but he is continued on their roll until such a time as he gets so far in arrears for dues, fines and assessments that they can place the stigma of expulsion on him for the non-payment of same. Does this indicate a desire to protect pressmen's rights?

The laws of the I. T. U. provide that when a union of pressmen is chartered in a city or town where pressmen are

known of cases where men were apparently blacklisted by a typographical union ninety days after they had withdrawn from same by card, and deposited same in a pressmen's union chartered by the I. T. U., and thirty days after said I. T. U. charter had been surrendered in accordance with the laws of the I. T. U., and they had become affiliated with a union, working under a charter from the I. P. P. U.

This apparent blacklisting was done for no other reason or cause than that they had become affiliated with a body where they believed their interests would be best protected. I venture the assertion that, if the question of amalgamation of the pressmen under the banner of the I. P. P. U. was left to a vote of pressmen remaining with the I. T. U., free from the influence of a few selfish, designing fellows, as well as the whip and lash of the I. T. U., they would decide to march under the banner of the organization whose laws are made for the protection of their particular calling and under which their best interest can be subserved.

If any of the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of their right to self-government, I must confess I have been unable to discover them, and I am satisfied, beyond fear of successful contradiction, that this is the opinion of nineteen-twentieths of the pressmen of North America.

Again, it is well known that the St. Louis conference was brought about, at the request of the I. T. U., by a promise given by the representatives of that organization (who were a committee of compositors which waited on the Toronto convention of the I. P. P. U.) that whatever was agreed to would be carried out in good faith. As soon as it was discovered that the agreement entered into at St. Louis conceded a complete autonomy to the pressmen, a few designing fellows begin to create an opposition, which resulted in the Louisville convention rejecting same by a decided majority. It must be understood that out of all the delegates composing that convention, but eight of them were pressmen—less

than a majority representation of the pressmen's union claimed to be chartered by the I. T. U. Does this indicate that it is a difference alone between pressmen?

If the I. T. U. desires to reimburse the pressmen still affiliated with them, or give them their supposed share of the benefits which a kind providence has prevented them or their heirs from claiming, by permitting them to live, and keeping them from want, I know of no better way than to give them their prorated share of their funds; taking Mr. Wines' report to the late convention as a basis, they would be entitled to about 75 cents per head. This is a matter with which the I. P. P. U. has nothing to do, it alone belonging within the province of the I. T. U. to dispose of as they think best.

When an individual or firm desires to change its insurance from one company to another; or an insurance company desires to quit business; or does not wish to carry a risk any longer, is it the law or custom to return any of the money paid as premiums for carrying a risk? Is it not the rule or custom that all the "policy holder" is entitled to protection against loss while paying premiums to said company; in the second case, is it not the custom for the company desiring to quit business to simply reinsurance its policy holders in some other company; in the third case, do they not cancel the policy and refuse to carry the risk any longer.

In the settlement of the existing differences we are bound to a greater or less extent to be governed by the laws and customs of business; so I think the second case cited above will nearly fit the case of the I. T. U. in reference to the I. P. P. U. The amalgamating of the pressmen of the I. T. U. with the I. P. P. U. would simply be reinsuring them in another company. If they were not satisfied they could cease to pay the premiums, and thereby forfeit their claim to protection against loss—a privilege they now have, if they desire to avail themselves of it; but in such an event they would have to abide by the results.

JESSE JOHNSON.

Written for THE INLAND PRINTER.

HOW TO "GET OUT OF THE RUT."

BY ALERT.

I FIRST entered a printing office to learn my trade when I was eighteen years of age, and at twenty-one, after serving a thorough apprenticeship under a first-class printer, was, by a change in management, compelled to seek employment elsewhere. I had been told by the foreman that I was competent to take charge of an ordinary country printing office, and seeing an ad. for such a position I answered it, got the job and hold the same today, this being just five years ago.

I found the office to be a very "one-horse" affair—no power, a very small quantity of type (poor and out of date at that), dirty, everything out of place, lots of pi, and, in fact, it made my heart sick to think of working in such a place. But I set out with good courage, and avowed to make things look a little different before I had been there very long. There was one girl employed who set up all the paper (it had a "patent inside") and the usual grimy, but useful "devil."

For awhile my position was very trying, but I set out to arrange the office, as best I could, to suit my own ideas. At first I thought it was an endless task, but gradually things began to "come my way." First, I rearranged the job cases and cabinets and made a "job alley," with all the job faces, rules, etc., carefully and systematically arranged so as to be easy of access. This alley I set apart for my own use. Then I moved the job imposing stone from one corner of the room, and a font of labor-saving furniture from another (on the floor) and placed them in close proximity to the job presses

(there were two of them), unearthed some extra chases for the presses, as there was only one for each press in former use, and fixed a place under the stone to slide them. I had the presses all cleaned up, corners swept out, waste paper burned up, etc., and then made a raid on the newspaper press, which was a sight. The bed was a mass of rust, where wet forms were allowed to remain too long, and then not oiled over, and, in fact, everything else about it showed the sad neglect of careless and incompetent management. This was thoroughly cleaned and adjusted and put in good order, and the devil afterward remarked that "it run twice as easy as it used 't."

All dead and pied type was distributed, stock carefully arranged, etc., till finally I would not have been ashamed, and, in fact, would have been delighted to have my former "boss" pay me a visit.

About this time my employer began to see the improved condition of things, and began to realize, I think, that his office looked a little different than formerly. Finally, I began to prevail upon him to add a few fonts of new type, or get a font of ornaments, or convince him that this type and that type was too old-fashioned; that I never used it and might as well be "dumped." He was not very slow in catching on, and new type began to arrive and old type depart, until, I think, his typefounder's bills were very long and footed a good sum.

As a result of the improved condition of things, new material and better work, business began to increase with such velocity that I had to hire another man in order to get out the work and to do it full justice.

At the end of the third year of my services the proprietor decided, through my advice and constant appeal, to discard the old "blanket sheet" and change to an 8-page folio. And he suggested that it would be a pretty good plan to initiate

Brief Information Concerning Natural Gas as a Fuel



Compliments of the
Chicago Economic Fuel Gas Co.
No. 148 Michigan Avenue.

CATALOGUE COVER COMPOSITION—DESIGNED FOR TINTS
AND COLORS.

THE INLAND PRINTER.

the first number with a new dress of type. Well, I should say I was willing, and he will bear me witness that I did not make the slightest "kick" at his suggestion. So minion and nonpareil were to take the place of long primer and brevier, or, I should say, 400 pounds of minion and 150 pounds of nonpareil were to take the place of 200 pounds of long primer and 50 pounds of brevier. The change was made; in fact, everything was changed—heading, make-up, etc.; ads. began to change, and, I think, the editor had more "change" than ever before. The paper had quite a boom. Subscriptions began to come in, advertising patronage was better, words of praise and appreciation were spoken by all; old, delinquent subscribers began to pay up, until I think the editor had more money than he knew what to do with, for what did he do in about a month from the time we changed the form of the paper but come to me for my wishes as to *power*. Of course, I wanted electricity, and electricity it was.

Well, there is not much more to say, only I wish you could have seen that office five years ago and then see it today. Almost all the old type has been discarded, all the new and handsome job faces, ornaments, leads, slugs and brass rule are in abundance, electric power, three workmen besides myself, and busy all the time.

I know there are a great many country offices just about the same as this one was previous to my taking charge of it, and there are also as many foremen who are either incompetent or do not care how things go or what kind of work they turn out so long as they draw their pay regularly and get out of doing all the work they can. I have seen just such offices, and have also met just such foremen. Now, my advice is for any foreman to try and straighten things out as far as he is capable, show his employer that he is alive to his interests, and, I think, by a little tact on his part, the proprietor will come to the rescue by replacing some of the old, worn-out type with something more modern, purchase new material, and, in fact, will "get out of the rut"—provided you do your part.

**AN ENGRAVER WHO STUDIES THE NEEDS OF
PRINTERS—A. W. KOENIG.**

In our advertising pages the advertisement of Mr. A. W. Koenig, No. 63 Maiden Lane, New York, appears, in respect to the rapid development of whose business we append a short account. In February, 1894, Mr. Koenig bought out the business of Mr. J. W. Caughey, of Pittsburgh, Pennsylvania, consisting of illustrating and designing and engraving by all methods. He removed the business



to Cleveland, Ohio, where it developed so rapidly that a move to New York city was made in order to secure better facilities. Mr. Koenig has recently issued a handsomely illustrated 152-page catalogue of his complete line of stock engravings for the printer's general use, consisting of ornaments, newspaper and comic cuts, horses, cattle, sheep, swine, dogs, poultry, pigeons, birds, and a large variety of other subjects. These catalogues have been in much demand, and in order that the purpose for which they were designed may be carried out, Mr. Koenig has adopted the plan followed by many of our business houses regarding their catalogues—of charging a nominal price for them (25 cents each). This sum is, however, rebated on the first order amounting to \$1 or over.

Mr. Koenig has built up a very flourishing business by indomitable energy and industry, and by a close study of

the requirements of his customers. Evidenced in his catalogue is an appreciation much fuller than is usually to be seen of the everyday needs of the hustling printer of modern times. It is by this intent and studious regard of all requirements that Mr. Koenig has wrought up the brisk business which he now enjoys. In special designing, wood, photo and half-tone engraving, Mr. Koenig offers good inducements, both in prices and quality of work; and in all the details of his thriving trade, energy, push and prompt and satisfactory methods are displayed.



DESIGNED AND PRINTED BY THE SANDERSES 154-156 MAIDEN LANE, N.Y.

TYPEWRITER TYPE FROM MODERN ROMAN.

Messrs. Morris & Graham, stationers and printers, Kansas City, Missouri, send us what appears like a neatly typewritten letter in the conventional purple, under a note-head in black ink. On another sheet they say: "Gentlemen: We inclose copy of circular in imitation typewriter reduced in size. We thin-spaced ordinary nonpareil for the effect." We reproduce the first lines of the "typewriter type" as the result in the circular is exceedingly good, and our readers may get an idea of the effect.

Dear Charlie:—

I will now "strike off" the poetry that tickled you so much, on my new Smith-Premier. It's a daisy—I mean—well—both the machine and the poem.

"THE FIRST BANJO."

Go 'way fiddle!--folks is tired o' hearin' you a-squawkin,'
Keep silence fur yo' betters--don't yo' heah de banjo talkin'?
About de 'possum's tail, she's gwine ter lecter--ladies, listen!!—
About de ha'r what isn't dar, an' why de ha'r is missin':

ASPIRING INVENTOR, to patent Attorney—"I have an attachment for a typewriter and thought I would call to see you in reference to it." PATENT ATTORNEY—"Excuse me, but I think you have made a mistake; the office of the matrimonial bureau is on the floor below."—Arthur K. Taylor.



Specimen of half-tone from photo by
ELECTRO-LIGHT ENGRAVING COMPANY,
409 to 415 Pearl street, New York.

CLARA POOLE KING.



Written for THE INLAND PRINTER.

AN EMINENT ANIMAL ILLUSTRATOR—GEORGE F. MORRIS.

BY AMBER.

GENIUS is like an over-flavor in soup. It makes itself manifest in the first brewing of the broth. One need not wait until the last spoonful to detect it; neither has one to wait until adult life to discover the bent of a man's disposition or the trend of his ability. The infant phenomenons who from time to time appear on the dead level of average mediocrity, like an occasional bush on a close-cropped moor, always announce themselves for what they are shortly after exchanging kilts for knicker-bockers. There is no divinity in the genius that has to wait a quarter of a century to develop itself.

With which preamble, it is safe to assume that the subject of this sketch is a heaven-endowed youth.

George Ford Morris, who today stands at the head and front of animal illustrators in his peculiar field, began to work when he was very young. When little more than a five-year-old, he amused himself with a multitude of animals cut out of paper by himself, and representing every known member of the brute family, from the elephant down to the mouse. Horses, however, were his favorites, and, with the aid of his scissors and a sheet of pasteboard, he displayed them in every form of active and still life. As time went on, and the boy grew to be a tall and somewhat diffident youth, just entering his teens, his friends said to him: "Why not turn this gift to profit? Take some of these sketches of yours (he had long since discarded the scissors for the pencil), and see if you cannot make a market for them." So it chanced that the boy of sixteen sallied forth with his portfolio under his arm, searching recognition from profit-making sources. Struck by the originality of his work, the *Horseman* engaged his services as special artist, and from that time on, for four years, he was enrolled on the staff of that paper. His fame spread, and he became a recognized chief in his work. Some of his pictures are considered masterpieces of animal portraiture in the black and white art, and it has been said of them by those who were able to judge that they have seldom, if ever, been equaled. Mr. Morris has had no difficulty in securing work; indeed, so great has been the demand upon him that his eyes at one time nearly failed from constant use in fine detailed

work. After nearly five years' service on the *Horseman*, he has left the paper to join the staff of *Outing*.

Mr. Morris will go to California in the early spring, and contribute a series of sketches of the beautiful horses that make the stock-farms of that land of sunshine and blossom famous. These productions will be of the most enjoyable sort, as the artist is no less happy in dealing with the lovely environments of country-side and forest than with strictly animal portraiture.

Mr. Morris is one of the most modest of men, with manners that are almost juvenile in their simplicity. Throughout the bewilderments of a life cast more or less within the outposts of Bohemia, he has preserved an unblemished record and an almost Puritanical code of living. It can be truly said of him, that his own mental and moral atmosphere is one in which unclean birds cannot fly. All who know Mr. Morris must join in wishing for him a long and prosperous career, and the reward that is sure to crown at last all good and conscientious work.

THE STATE OF TRADE IN CHICAGO.

IN order to arrive at a just estimate of the condition of the printing trade in Chicago and the possibilities of its immediate future, a representative of THE INLAND PRINTER called upon a number of representative employing printers during the month and requested their views on the subject. Following is the result of the interviews.

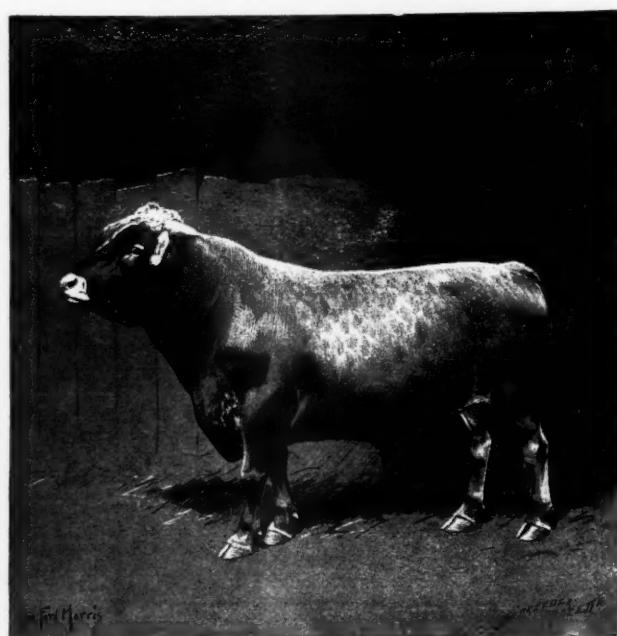
James McNally, of Rand, McNally & Co., said:

"Our general business is now very fair, and the outlook for the future is much improved and full of promise. Of course, competition is very sharp, and all figuring and estimating is done with remarkable closeness. While the prices for engraving are lower than before, I am not aware that designers and artists have suffered any reduction in their prices for work owing to the depressed condition of trade. A considerable recuperation of the printing business seems probable in the near future."

Thomas H. Faulkner, superintendent of Stromberg, Allen & Co's printing house, said:

"While, as every printer knows, the business is in a generally demoralized condition, I think a tendency to more work and better prices is now discernable. In fact, we have the present material evidences of that approaching condition. The symptoms are hopeful. The three lines of our business are general commercial printing, railroad work and publications.

"It is in the last-named branch that I notice the liveliest improvement. Trade publications have run very



light in the last year. Advertising pages were cut out by the score. Now they are being replaced, and these trade publications are fleshing up again. If this improvement continues for a little time they will regain their old-time corpulence. At present I should say that they





FROM ORIGINAL DRAWING BY G. F. MORRIS.

would come close to tipping the scales at the notch of a year ago. Railroad work, however, is still dormant, but general commercial printing is showing symptoms of revival.

"So far as prices are concerned, I must confess that I never saw them so low as at present. I should say that they would average from ten to twenty per cent lower than two years ago when the decline began. Competition is very sharp, but I cannot see that it is the result of any increase in the number of printers engaged in the business. I can call to mind no instance of where the introduction of machines into the big newspaper or other offices has crowded men into competition with already established job printing houses.

"There has always been much reckless bidding, and very much of it has been the result of ignorance in figuring. Now, this recklessness in bidding is more rampant than ever. Big houses are printing sheets 24×36 for \$1 a thousand. That is just about enough to keep the machinery oiled. The low estimates of today are, it seems to me, more premeditated and less the result of careless and ignorant figuring than before. In other words, there is sharper estimating all around.

"Engravers' and designers' prices are about where they were two years ago. They show no come-down to speak of. To the credit of designers it is to be said that they are giving careful and conscientious work.

"The patron who wants the earth on the basis of a lot in the Potter's Field is, if anything, more numerous than ever. He gets figures on a job in 20,000 lots and then calmly tells you that he will take 5,000 at that rate.

"To sum up the whole situation,

I think it is going to require fully two years for the printing business to regain its old-time vigor. I shall be pleasantly disappointed if it is accomplished in a shorter period."

P. Gleason, of Poole Brothers, the great railroad printing house, is inclined to take an even more pessimistic view of the situation than Mr. Faulkner. He said:

"Business in general is very poor. It is low in volume as well as low in price. Looking at the situation from the standpoint of a couple of years ago, I am inclined to the opinion that prices will average nearly twenty per cent lower. In some particular items or classes of work the prices of that time hold good today, but in other lines there has been a drop of even twenty-five per cent.

"There is, perhaps, more shrewd and close estimating than ever before. The ignorant estimator we have always with us and he is present today as he was in the more prosperous times, when his foolishness was less fatal to himself and others than it is today, because there was more money made, in general, than there is now.

I cannot see that adversity has taught him wisdom or discretion. Some energetic people are now taking work at even less than it costs them to do it. This must be for the purpose of having something to do. I cannot see that the general introduction of typesetting machines has increased competition. It may, however, have tightened competition to a limited degree in the special field of book printing.

"The people who appear to have held their own in the crash of competition and the wreck of prices are the artists and designers. They seem to have held their old prices. There has been, however, no apparent deterioration in the quality of their work. An artist is always an





FROM ORIGINAL DRAWING BY G. F. MORRIS.

artist, and the impulse to do his work in his best manner is always with him.

"The sharks who get figures and have ravenous expectations which they expect the printer to satisfy are no more numerous today than before, so far as my observation goes. They are not peculiar to this or any other time, but have all times and seasons for their own. I do not expect to see the

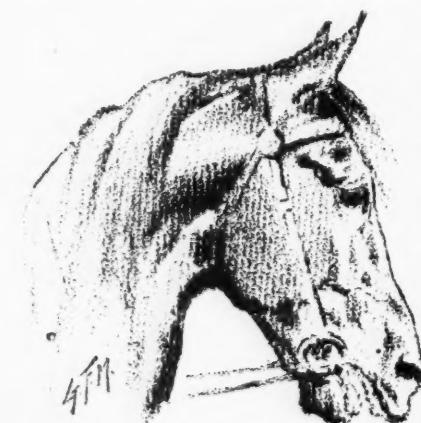
business back to its old normal place again in two years. In my opinion it will take even longer than that for it to recover its wonted pulse of prosperity. Nor do I think that railway printing will recuperate any sooner than general commercial printing. The railroad's business depends upon the merchant's business, and all depends upon the general and primary level of the country's trade."

Leon Hornstein, senior member of the prominent firm of Hornstein Brothers, said:

"While business happens to be somewhat lively just at present, the outlook is not very hopeful. Prices are very low, and growing worse, in spite of the general business improvement. Our prices are twenty per cent lower than two years ago, although they show an improvement over those of one year ago.

"I think that the hard times have resulted in more or less education in the matter of estimating. The figures

which we come across are not so wild as they once were. Estimates are uniformly low, even from houses in the habit of getting first-class rates; but estimates now show more care in their preparation. There is a general disposition to be more guarded in the presentation of estimates so as to have recourse for



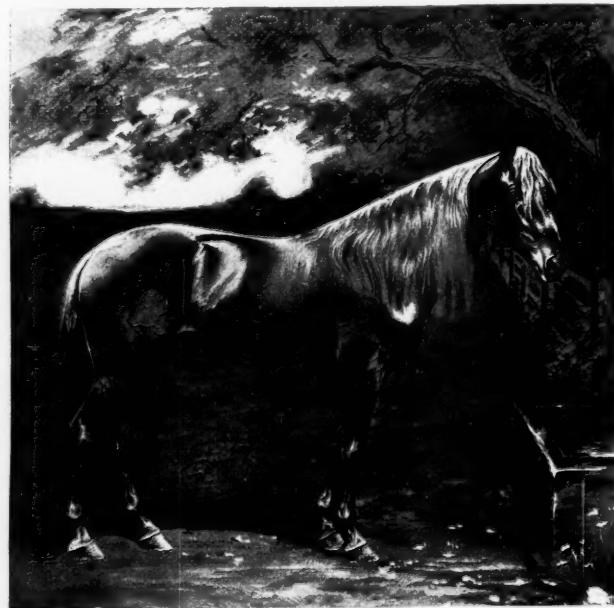
just charges for extras. Customers are in the habit of putting printers to much extra trouble not contemplated in estimates, and expecting the original figures to cover this extra work. As margins are closer, printers are compelled to look more carefully to this particular feature, and endeavor to stop the leakage of profits in this direction.

"Artists and designers seem to have escaped the general drop in prices, and are now getting about what they were receiving two years ago. Moreover, they do not appear to catch the ideas which are desired to be conveyed by those employing them. This is particularly true of work done outside and by the piece. The only way to secure satisfactory work is to have the artist connected with the establishment.

"But to return to the printing business. There is a general disposition on the part of printers to adopt a uniform scale of prices. I think the time has come for a stand of this kind, as one of the remedies against the present depressed and demoralized condition of the business. Another thing which might help to mend matters a little would be for printers to use a carefully prepared blank in making all estimates. It would prevent the forgetting of certain items which are sometimes, if not frequently, forgotten in making figures. Many, and perhaps the majority of printers do not use blanks for estimating.

"The introduction of typesetting machines must have increased competition in the printing business in a small way. Compositors have been driven into starting up small shops of their own. This is the only way in which I can account for the sudden increase in the number of small printing shops. There are not, however, many machines in job offices as yet and they have not effected any reduction in the prices of work, probably because the great expense of putting them in has made those who have adopted them anxious to recuperate by the larger margin of profit made possible by their use in bookwork.

"I doubt if the business ever gets back to where it was two years ago. Up to that time Gordon presswork was looked upon as profitable; but owing to the number of small shops started up by men who formerly worked at the case, this class of small work has been so much sought after that its prices have been forced to a bare margin of profit."



FROM ORIGINAL DRAWING BY G. F. MORRIS.

Written for THE INLAND PRINTER.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CORRECT ENGLISH VS. RHETORICAL FORCE. — F. J., Omaha, Nebraska, writes: "In a dispute with a brother proofreader, he urges that in 'Tristram Shandy' the lines, "'I think,'" said the poor gentleman, "it would comfort me,'" and "'I wish, Trim,'" said my Uncle Toby, "I was asleep,'" are incorrect, and that they should read, "'I think it would comfort me,' said the poor gentleman,' etc. Now, I believe that the beauty of Sterne's sympathetic style is in just such phrasing, and, as I have seen much needless irritation caused by the pedantry of meddling proofreaders, I would be glad to have your opinion on the matter."

Answer. — The construction in dispute is certainly characteristic in Sterne's writing, and he was certainly qualified to choose his own style. The suggested change is in line with the most probable construction the expressions would assume from the pen of a modern (recent or present) writer. It is pedantry, likely to cause irritation, for anyone to assert that a writer must choose either style as the only one correctly usable. Sterne was recording conversation supposed to be had between homely people, and he wrote just as his characters would have spoken in repeating what others had said. Even now, in such repetition by one person of the words used by another, Sterne's way of telling the tale is much more common than the other. Proofreaders should be very careful about "meddling." Questions may be asked or suggestions made in a way that will not irritate any sensible writer, and every proofreader should cultivate courtesy and avoid pedantry.

NEWSPAPER COMPOUNDS.

—B. R., Chicago, writes: "In the Chicago *Evening Post* I notice most peculiar compounds—one particularly changed the words so much in a heading that I was under a misapprehension as to their meaning. The heading read, 'STOLE A LAPROBE.'

Is there any logic in distorting words this way? I am, I hope, not usually dull, but I confess that instead of a lap robe being stolen, I thought that some surgical probe or prodder had been thieved." **Answer.** — There is no logic in writing words in any form but the one that makes their true nature apparent at first sight. *Laprobe* is worse than *lap robe*, but the right form is *lap-robe*. The name is one word, not two—one compound word. The hyphen serves to show at sight that it is *lap-robe*, not *la-probe*, and this is just the reason why it is better to use the hyphen in certain large classes of compounds. Every pair of words like *lap* and *robe*, simply two names used as one name, with no qualification whatever, is a compound in its grammatical nature, since it is absolutely ungrammatical as two words. *Hyphen* literally means "into one," and the mark is used to show that what it joins is one word, not two or more. Compounding is the least understood feature of the English language, simply because people will not study it. Two books showing the result of very close study of this subject are sold by the Inland Printer Company. One of them covers the theory fully, and has a list of words wrongly compounded in dictionaries, and a list of compounds without the hyphen. It is the fullest study of the subject ever published, and has been warmly commended by many thoroughly competent critics. The other book is mainly one list of 40,000 words, eminently practical for use even by people who will not accept all of its recommendations. Study of the matter as presented in the first book will amply repay any student, and every proofreader would be helped by use of the second, if only to mark changes in it, and so make a record of his decisions as a working guide.

PROPER NAMES IN AMERICA.

—R. S., Ravenswood, Illinois, writes: "Proofreaders in America would seem to have a difficult task in the peculiar and unusual proper names they may be called upon to spell; for instance, in the Wells street school in Chicago the nationalities represented by the pupils are no less than twenty-three: Germany, Australia, Switzerland, Sweden, Poland, Norway, Denmark, Russia, France, Holland, Armenia, America, Palestine, Jerusalem, England, Slavonia, Lithuania, Bohemia, Canada, Italy, Belgium, Hungary, Greece and Ireland. How should a



LINNE—BY ERICSSON.

proofreader go about gaining information on the spelling of the names of these nationalities?" *Answer.*—There are certain peculiar principles of spelling in each language that govern the forms of proper names generally, though by no means always. Such names are often arbitrary, and can be learned only by practice with the names themselves. Most proofreaders probably learn all they know of such matters through experience. So many names are spelled arbitrarily that the closest student of any language may not often declare positively that a name of outlandish appearance is wrong. Writers should be responsible for proper names, not proofreaders, except to follow copy.

WHAT KNOWLEDGE IS MOST USEFUL TO A NEWSPAPER PROOFREADER, AND WHAT TO A BOOK AND JOB PROOFREADER?—A. H., Chicago, writes: "As an instance of the kind of knowledge a newspaper proofreader is mainly valued for, the Chicago *Evening News* gave an example a few days ago as a finishing touch to an account of a fracas in a justice court, thus: 'One of the most remarkable phases of this case is the astounding spelling of Bailiff Scharenberg's name by the morning papers of today. With one notable exception, they get it wrong. Mr. Scharenberg has been connected with the courts of Cook county in the neighborhood of a quarter of a century. He has summoned juries in more important trials than any other bailiff in the courts, and is one of the best-known public employes in the city.' Yet one morning paper spells his name Scharinburg, two others Scharingburg, and still another Sharenburg." I had the curiosity to ask a number of proofreaders if they had ever heard of Mr. Bailiff Scharenberg, but they all denied ever having heard of that possibly well-known character, though some of them have been life-long residents of Chicago. While meditating on this, I picked up my *Tribune* and began to proofread it from force of habit, and to my surprise—and delight—struck this gem in the issue of February 18, 1895: 'ACCOMPLISHED ADMIRAL.—Admiral Crichton is said to have been the master of all the arts and sciences of his day. He was able to converse and dispute in argument in twelve languages.' It appears to me that these clippings are good examples of the qualities of knowledge that mark the news proofreader from his brother of the book and job room." *Answer.*—All knowledge is useful to any proofreader, whether working on newspapers or on books. Responsibility for names of people should rest absolutely upon editors and reporters. They are the proper persons to attend to such matters, and the proofreader should be responsible only for following copy. Some names, however, are so prominent that every one should know them, and within reasonable limitations the newspaper proofreader should be expected to make them right, especially as matter for the daily press is often written so hastily that a misspelling will occur in copy once in a while. The proofreader cannot know too much about prominent names, and the one who knows most, and knows best how to apply his knowledge, is the best proofreader for a newspaper. Some means should be devised for making copy as accurate as possible before it is sent to the composing-room. Reporters ought to be sure of the spelling of proper names, and then write them plainly. The fact that some writing must be done hastily is too often allowed to induce haste when it is not necessary. Possibly this would account for "Admiral Crichton," though it is hard to find an excuse for the writer of it.

A GOOD story is told of Dean Stanley issuing a large number of invitations to his friends "to meet the author of 'Ecce Homo.'" Each guest, it is said, greeted his fellows with inquiring gaze, wondering which of them all could be the "author," but the party broke up "as ignorant on the subject as when they met."

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

NO. XVI.—BY R. COUPLAND HARDING.

IN the December INLAND PRINTER I find my review confined to American styles, no foreign novelties having come to hand. This month I have almost an embarrassment of specimens, chiefly from Germany.

From Julius Klinkhardt, Leipsic, I have his seventeenth specimen book, containing much too extensive a range of novelties to be noted in detail. The fine series of line ornaments No. 2, described in my last, is here shown, and displayed with excellent effect on the cover. Fette Universal is a heavy display italic of curiously mixed style, especially as regards the caps. Some of these are after script models, others a sloping German text. The general style is good and effective—I would inclose a line, but do not care to mutilate the handsome specimen book. There are eight sizes of this letter, ranging from 16-point to 72-point. Fette Grotesk, ten sizes, 8-point to 60-point, is a broad and bold heavy sans with lower case—a substantial and durable letter. Schmale and breite fette Italienne, condensed and expanded respectively, are companion job styles, which may be classed somewhere between the familiar French Antiques and the "Fashion," of Conner's Sons. The condensed letter is in nine sizes, 8-point to 54-point, and the wide (following a different series of bodies) in eight, 8-point to 48-point. Fette Etienne is an excellent heavy condensed latin, original in style, eight sizes, 12-point to 72-point. Elegant is the name of a fancy sans, caps only, for one or two colors. It is heavily blocked, with the addition of a fine outline at right side and foot, and the face is also inlaid with heavy shade at top, softening toward the bottom. As shown in color it has a handsome effect. In three sizes, 20-point to 42 point:

VICTOR JUST

ELEGANT.

Another two-color letter, shown in four sizes, 16-point to 48-point, is Brilliant. It is a slightly ornamented latin, and either of the two faces may be used separately in single-color work. From the specimen line here shown, your readers will see that the open-faced series is opened half-way

HERM. BRAUN

BRILLIANT.

down after the example of the "Ancient Gothic" of the Keystone Foundry. A series of graceful, decorated script initials is next shown, in combination with various faces of script; next, a very neat and useful series of line ornaments adapted to medium-face rule, containing fifty characters. The curved terminals are neater and much more effective than those produced by the usual methods of rule-twisting. A series of bold and heavy newspaper borders possesses an original feature—a collection of some twenty silhouette vignettes, 24-point square, representing business emblems, masonic signs, etc., to combine with the borders. This particular fashion of newspaper border is almost peculiar to Germany, being too heavy for English or American taste. A handsome new combination consists of various running borders, varying in body from 12-point to 48-point, and containing in all fifty-one characters, besides accessory ornaments in electrotype. There is great variety in the different borders, and as a whole the series is one of the handsomest and richest of its class. Next follow

tailpieces, vignette ornaments, and a varied selection of some commercial and other electros, among which I note excellent mortised initial ornaments, and high-class portraits of German musicians and composers.

A large quarto specimen book has reached me from Ludwig & Meyer, Frankfurt, some of whose novelties have lately been shown in your pages. The book opens with some very symmetrical and uniform light romans and italics, followed by various styles of job letter, some original and others of American origin. The original faces are not distinguished, as in some German books, by an asterisk. To the ordinary buyer this is a matter of indifference, but the mark is of great assistance to the student of type design. In this book, for example, I find, under the name of "Marina," the fancy letter shown above as Klinkhardt's, entitled "Elegant," and I have no clue as to its originator. I think, however, I am safe in assuming the substantial and handsome faces Lapidar and Nelson, and the beautiful scripts lately described and shown in THE INLAND PRINTER, to be original designs of Messrs. Ludwig & Meyer. Among the useful job faces I note schmale fette Etienne (a condensed heavy latin), and a sloping series of the same; also a very wide and heavy plain sans with lower case, which the Caslon Foundry has just introduced into the English market, with great success. Rondine and Commerciale, the one upright, the other sloping, are both excellent series for circulars. The book closes with a double sheet, showing a fine collection of line ornaments, including 103 characters. A packet of about a dozen types from different job fonts came to hand with the specimen book, and as these, though differing greatly in style, line accurately at foot, I infer that the faces of this house are cast to systematic line. They are also cast to English height and American print when required.

I have also a bundle of sheets from Wilhelm Gronau, Berlin. All the specimens are good, though not all new. Of an attractive and useful series of line ornaments, 103 characters, working with light rule, I can say little that would not apply equally well to many other German novelties in the same line. The special feature of this series appears to be a number of figures from which various kinds of shields may be constructed. I note only one new face, the Kohinoor, in

JAPAN KOREA

KOHINOOR.

five sizes, 16-point to 48-point, and it is, in my opinion, noteworthy as the only attempt at Japanesque lettering that has not proved a failure. This is really an attractive style.

Caslon's Circular shows an original series of eight bicycle riders in silhouette, drawn with considerable vigor. Combination corners, Series 2, eighteen characters, is a novelty, and yet not novel, for these corners are all cut from the square angles of a handsome series of triangular and elliptical-quadrant ornaments brought out by the same house a year or two ago, but originated by the Aktiengesellschaft of Hamburg. As ordinary quadrant corners, some of these are very good—others are weak and naked-looking. There are, however, many large ornaments from which corner and center pieces could be taken that would be even more useful than the originals.

I see that some of the American houses have been busy with novelties. The Elzevir Title of Barnhart Brothers & Spindler, in ten sizes, 6-point to 72-point, is a useful letter. It is to American display what the "Schmale Etienne" is to German. I confess I don't like the cap R, and I note a want of uniformity of character in the various sizes, which is exemplified perhaps more noticeably in the R than in the other letters.

The Central Foundry's new borders are characterized by a heaviness suggestive of the German "Zeitung's" designs.

Border 79, suggestive of a battered reglet, may be artistic; it is not beautiful; nor need it require a long apprenticeship to the art of engraving to produce designs like this.

In "Telegraph" the Johnson Foundry have produced a letter that has many points in common with job faces issuing from the same house for some years past. It is better than some of its predecessors. It is unexceptionable in cut and mechanical detail generally, but it is not a style to compel attention. It does not seem to fill any "long-felt want." Antique Celtic Condensed, eight sizes, 6-point to 36-point, on the other hand, without being too fantastic, will afford a pleasing relief in ornamental work from the bald plainness of ordinary sanserif. Stylus No. 2 follows closely the contour of No. 1, which has proved a popular face. No. 2 is in the Italian style, and the heavy horizontal strokes give it a prominence which its predecessor did not possess. It is in four sizes, from 12-point upward, and will doubtless find a good market. The founders have shown their confidence in "Lippincott" by cutting it in ten sizes, 6-point to 60-point, and the sale will, I doubt not, justify their enterprise. It is a bold condensed letter, of the "De Vinne" stamp, but conforming more closely to the standard type of old-style roman. The series is very uniform, and the letter is one that advertisers, no less than printers, will appreciate.

Written for THE INLAND PRINTER.

FORMS PROPERLY PREPARED IN THE COMPOSING ROOM.

BY BEN F. CORDAY.

IN the January issue of THE INLAND PRINTER there appeared a short and trenchant editorial dealing on "Abuse of Material in the Pressroom," and as a corollary of that, I trust a few suggestions about the use of material in the composing room may not be altogether out of place at so late a day. As a compositor and a pressman, I trust I will have the justice of credit for personal conviction when I assert that, in my judgment, there is much more relative incompetence and carelessness shown in the composing room than in the pressroom. It is not, however, my purpose to institute comparisons, but to render what humble assistance I may to stimulate toward methodical and scientific work as against the clumsy makeshifts of vicious exemplars. Pressmen are blamed for the quads and furniture working up in forms. Remember that if a form is properly justified, quads, leads or furniture will not work up, except occasionally on long runs. The compositor should then be called upon to fix the form.

The use of a knife or any implement in forcing a form to lift, by mutilating the material, is a habit that will grow. It is a foe to good workmanship. Avoid it. If persisted in, others will follow the example. The office will soon have no material that will justify. Remember, everything has a cause. If a form will not lift, patiently search for the fault. Then correct it in a workmanlike manner. One of the most frequent reasons for defective justification is the binding of leads or slugs slightly larger than the type. Every compositor and make-up should make it an inflexible rule to pass all quad lines, leads and slugs through the stick. They will avoid thereby much of the delay and vexation caused by binding lines.

See that in the making up of pages the page is left sufficiently long to take in the compression—the neglect of this is a frequent cause of trouble. Every printer should look carefully at both the outside and inside furniture, and see that nothing binds. Foresight is better than afterthought. I know two printers who are both receiving the same pay for their work. One I have noticed carefully for three years. In that time he has locked up hundreds of jobs. To see his style of working is a pleasure to me. I never saw him put a "dutchman" in a form. If there was anything wrong he

would unlock the form and find out where the difficulty was and correct it. The result is no forms come back to him. His work goes on progressively.

The other is much the reverse. He will not listen to reason. He believes that all metal furniture should be alike. He ridicules the idea of taking it in his stick. Now, every printer should know that the furniture of different typefoundries varies a little, and offices usually have more than one make. The result is that our printer's forms do not usually lift, and out comes his knife to the rescue. This man once set a time table which, when it came to the locking would not lift, so he plugged away at the form for over half an hour, battering in leads, rule or anything that his knife ran up against. The result was, when the job went to press it had to be overhauled, rules fixed, etc. It took about three-quarters of an hour to fix it on the press, when the only thing that ailed the form was that in one of the box headings a piece of rule was about a cardboard too long. Had the rule been taken in his stick, as I have said before, this would have been avoided. Let every printer try everything in his stick; be sure a job is locked up tight before it goes to the pressroom. They will thus save the pressman and themselves an infinite amount of work and vexation, and there will be a better and more fraternal feeling between the pressroom and the composing room.

SENTENCES THAT SELL GOODS.

ADVERTISING is a science which captivates nearly everyone, and which everyone who has anything to do with it feels assured that he can excel in. As advertising in the abstract is really a series of studies of human nature divided into classes, or massed, or grouped, those who spend money in paying for their own idea of advertising, in time come to know that they would be wise to seek the advice of students of the science.

The Chicago *Record*, claimed to be the best-managed and best edited newspaper in America, has a free advisory department on advertising—a proof, if such were needed, of the ignorance which must of necessity prevail about so deep a study as the art of selling.

Mr. E. M. Pratt, in charge of the *Record* Bureau, is general secretary of the Society of Economic Research. In an interview he said :

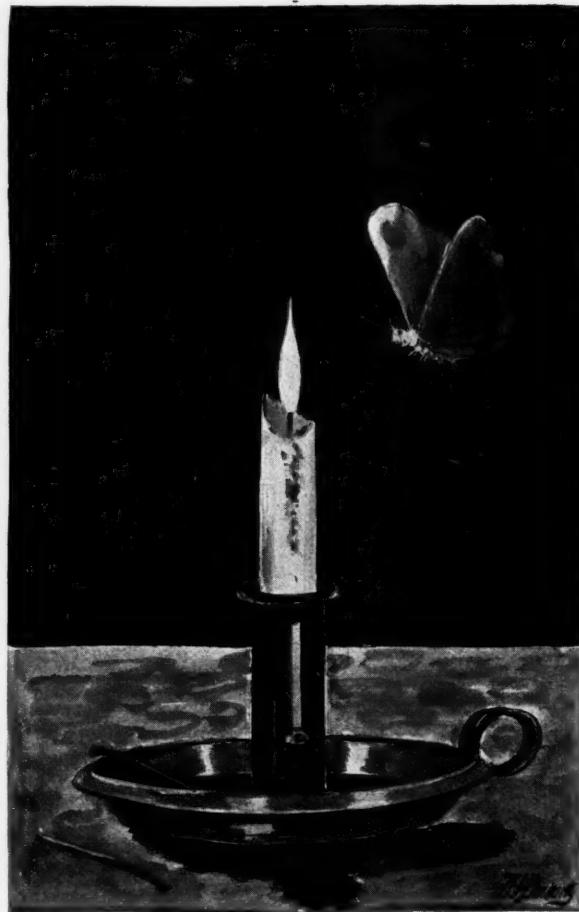
Since April, 1893, for the Chicago *Record*, my time has been devoted to a systematic hunt after the forces in advertisements that bring returns. My work begins when an advertiser has signed a contract. I am ready to call upon him and talk advertising economy, and he is at liberty to call upon me and get headlines or full copy. Some care more about getting systems, principles, outlines and suggestions than they do for complete, cut-and-dried copy. In trying to supply the variety of wants, I have learned that it is often more difficult to please a man's fancy than it is to help his bank account.

I enjoy gathering useful truth just as much as business men love money-making. Many money-makers are poor investors, and I have found it easier to put good ideas on the shelf and rush on for more than to stop to make practical use of the discoveries.

Many advertisers claim that it is not possible to systematize the subject and make it definite. My resolve was to keep at it and learn how or find why there is no science of selling. Taking as cardinal points the quartette



MR. E. M. PRATT.



ATTRACTION—FROM ORIGINAL DRAWING BY A. J. DOCKARTY.

attraction, attention, conviction, cash, I have tried to list all conditions that bear upon these points, such as location, reputation, weather, employees, quality of goods and time of the week, or month, or year. No one could prepare an unabridged dictionary from unrecorded information, and I hope, by recording and classifying advertising experience and observation, to simply help a little in bringing advertising out of the world of luck into that of healthy methods.

It is more difficult to sell goods the people do not want than to sell goods the people do want, but good business men claim that even economical advertising to sell goods people do want is still a dark subject. I am finding that when an advertiser gives me information he has secured by experience, I am able to tell him how to sell more goods.

The Society of Economic Research mentioned above is one whose objects are always a little difficult for the uninitiated to understand. Using for a foundation a private collection started in 1872, the Society of Economic Research was organized in 1892 by Mr. Pratt as a private league of international membership for the collection and publication of unrecorded information of useful quality. The society is represented in Chicago and London, the central address being Box 277, Girard, Pennsylvania, U. S. A. It is a philanthropic work upon a self-supporting system, having four departments—personal science, trade promotion, professional advancement, organizations.

Its suggestive compilations can only be fully appreciated and understood when put to actual use by progressive and thoughtful men of affairs.

AN octogenarian, Henry Notson, was recently buried from his late residence, 521 Washington avenue, Philadelphia, where he had resided for more than fifty years. He was born in the district of Southwark, February 22, 1809. He was a compositor on the Philadelphia *Public Ledger* before it was purchased by Mr. Childs, and was also employed on the *Saturday Evening Post*.



Half-tone engraving by
ROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.

THE MODEL.
FROM PAINTING BY J. G. BROWN.

A. D. FARMER.

THE announcement of the death of Mr. Aaron D. Farmer, head of the oldest existing typefoundry in New York—the A. D. Farmer & Son Typefounding Company—was received with unfeigned sorrow by those to whom his unostentatious benevolence and rugged kindness were best known. Mr. Farmer died on Friday, March 1, from pneumonia, in the eighty-fourth year of his age, and with a solemn and poetic coincidence the death of his aged wife, Mrs. Sarah M. Farmer, followed but nine days later.

At a meeting of the employes of A. D. Farmer & Son, held on March 2, 1895, the following resolutions were adopted:

WHEREAS, We have learned with sorrow that our beloved employer, Aaron D. Farmer, has passed from this life; and,

WHEREAS, Throughout his long and honorable career he had endeared himself to all who knew him by the good qualities of his heart and mind, and by his justice, kindness and liberality he had won the esteem and confidence of his subordinates whose attachment to him remained steadfast until the end of his life, and still surround his memory; therefore, be it

Resolved, That by his death we have lost a generous and beloved employer.

Resolved, That the sympathy of the employes of the firm of A. D. Farmer & Son be conveyed to the widow and family, committing them, in this hour of their bereavement, to the consolation of Him who is the comforter of the afflicted.

Resolved, That a copy of these resolutions, suitably engrossed and signed, be presented to the family of the late Aaron D. Farmer.

A touching and beautiful evidence of the affectionate esteem in which Mr. Farmer was held by his employes was given at the funeral, when as they, who had wrought with him and for him, stepped forward to look for the last time on the well-known features, each placed a white rose on the bier, and as the throng passed quietly and sadly out, the emblems of purity, of death and of the resurrection heaped their whiteness higher and higher and filled the air with the incense of mourning.

Mr. Farmer had many friends in the printing fraternity and in typefounding circles throughout the United States and Canada, and the announcement of his death brought forth many accounts wherein his sterling worth and manly independence had been shown conspicuously. He was a persistent and an enthusiastic worker, and the typefounding industry has been enriched by many of the fruits of his patience, skill, and mechanical genius.

Aaron D. Farmer, typefounder, was born at Bolton, Tolland county, Connecticut, on February 15, 1811. His education, being that of his time and locality, was limited. When only fifteen years of age he went to New York in search of employment, and with rare good fortune found his way to the typefoundry of Elihu White, which had been established in 1810, at the corner of Lombard and Thames streets. He entered there as an apprentice in 1830, and proved himself so efficient and industrious that his employer gradually promoted him, finally making him manager of the manufacturing department. Mr. White was succeeded by the firm of Charles T. White & Co., and this house in turn (1857) by Farmer, Little & Co. [see INLAND PRINTER, page 1,116, Vol. VII], which soon employed from 200 to 275 men. From the day when Mr. Farmer became manager of Mr. White's manufacturing department, he has given his special attention to that important branch of the business, and many wonderful mechanical processes have been developed under his eye and hand. All the varieties of plain and ornamental type, borders, ornaments, rules and dashes, and all the typecasting machines, steel punches, matrices, and other appointments of a thoroughly equipped typefoundry have been produced under his skilled direction. For more than half a century he has labored in this department with the same application which he would exact from an employe. Mr. Farmer was married to Sarah Burns, of New York city, by whom he has had two daughters and one son. The latter, William W. Farmer, having been brought up in his father's foundry, has thoroughly acquainted himself with the various details

of the business, in which he has been associated as a partner for many years. In May, 1892, the firm of Farmer, Little & Co. was dissolved by mutual consent, Andrew Little and John Bentley retiring, and the business was continued by A. D. Farmer and his son, William W. Farmer, under the style of the A. D. Farmer & Son Typefounding Company. The death of Mr. Farmer will not affect the continuance of the business, with William W. Farmer at the head.

A STANDARD DICTIONARY OF THE ENGLISH LANGUAGE,

Upon original plans, designed to give, in complete and accurate statement, in the light of the most recent advances in knowledge, and in the readiest form for popular use, the orthography, pronunciation, meaning, and etymology of all the words and the meanings of idiomatic phrases in the speech and literature of the English-speaking peoples, prepared by more than two hundred specialists and scholars. Publishers: Funk & Wagnalls Company, New York. General Western Agents: The Fuller Book Company, Rooms 1236-7-8, 79 Dearborn street, Chicago.

Such is the comprehensive title of the new dictionary whose first volume was noticed in these pages a year ago. The second volume is now complete, being rather larger than its predecessor. The entire work embraces over 2,300 pages, and it should be noted that the pages are larger, the margins narrower and the type smaller than in any other popular dictionary. The first point to attract a printer's eye is the excellence of the plates and the presswork. The pearl and agate type comes up perfectly, and the faces being full, heavy Roman, do not severely tax the eyes. The colored plates, by Prang & Co., and by Lindner, Eddy & Clauss, are excellent specimens, being printed in from twenty to fifty colors. The solar-spectrum plate, by Prang, is a specially admirable piece of colored lithography.

A review of the points most interesting to the printing trades is in order. Turning to the word "print," with its derivatives and compounds, we find them occupying rather more than a page, and including a list of 167 technical terms, defined elsewhere, the list being entered for the convenience of those interested in the printing trade who desire to look up the words used in the business, and inform themselves regarding the art. This listing is a feature that is carried out all through the work, every important trade and science being so classified, and arranged with cross-references, that it is not difficult for a reader to obtain a considerable knowledge of any special subject in which he may be interested.

The definitions in printing and the kindred trades are the work of Charles H. Cochrane, a practical printer, pressman and press-builder, well known to the craft in New England and New York, and it is pleasing to note the modernness of the matter that he has incorporated in this dictionary. Many of the typographical fraternity have sighed at times to find in the older dictionaries so much about the old plow-press, ink-balls, friars, etc., with nary a line about the machinery of today. No such complaint will be made against the Standard. Under "printing-press" there are defined thirty-eight typical kinds, ranging from an amateur press to Hoe's multicolor web. The distinctions are not made by the names of makers, as we are accustomed to see them, but by the character of the mechanism. Thus we have defined bed-and-platen press, copperplate press, duplex press, double-feeding press, turtle-press, etc.

The illustration under printing-machine is of a twelve-color calico-printing machine, and it is interesting to note that the calico-printers style their ink-fountains "color



THE LATE A. D. FARMER.

troughs," while the printing-cylinders are "pattern-rollers," and a wiper is known as a "color-doctor."

The old Webster error of defining indentation under the form "indentation" is not repeated, while the six-line definition (also somewhat erroneous) of rounce in Webster is cut to three lines of correct definition in the Standard. Among terms not previously entered in a popular dictionary



Photo by Judd, Sewanee, Tennessee.

AN ATTENTIVE PUPIL.

we find gage-pin, line-former, linotype, paging-machine, plate-cylinder, tapeless delivery, typograph, white line, etc.

The accuracy of the Standard's definitions in printing, as compared with those of other dictionaries, is well shown by the following parallel column:

Offset.—Webster.

(*Printing.*) A more or less distinct transfer of a printed page or picture to the opposite page, when the pages are pressed together before the ink is dry, or when there is an excess of ink.

Set-off.—Standard.

Print. A smut transferred from a freshly printed surface to another sheet, as through the medium of a smutted tympan. Called also *offset*. The action of thus smutting is often called *setting off*.

The Standard's definition is three words shorter than Webster's, yet it notes the fact that the word is used in several forms, and it contains no inaccurate information, while Webster's will not allow that anything but a page or picture can offset, and only on an opposite page. Pressmen should have read this years ago, and been relieved of the trouble of fooling with offset from the tympan, or on visiting cards and other small work. It may be added that the Century's definition does not compare much more favorably than Webster's with the Standard.

"Type," and its compounds and derivatives, occupy two columns of space in the Standard. All the old sizes are defined on the point system, which is explained clearly. Here we find more cross-references to definitions at clarendon, English, runic, etc. A type-bar is illustrated, and the fact stated that it is also called linotype and type-slug. Even type-lice come in for notice, being defined as "imaginary lice, in whose pursuit a new apprentice or greenhorn in a printing-office customarily receives a dash of dirty water in the face." Lithography, engraving, bookbinding,

paper-making, and the kindred arts are treated with similar completeness. A praiseworthy effort has been made to bring harmony out of the confusing nomenclature that has so long clouded the manufacture of modern illustrations. The photographic processes are classified under photo-mechanical, as photochromography, photocollography, photoglyptography, photoplastography, photo-print and phototypography. By reading these photo-words, and the definitions at half-tone, process, gelatin, etc., an understanding may be arrived at concerning the common processes, and their differences as well as their similarities. The photo-engraving people have fogged the public because each concern has tried to use a new and high-sounding title for a process, essentially the same as that of competitors, and only now, with the aid of the Standard, do we begin to see our way clear through the array of big names. The whole page of photo-words, and those referred to from them, will be good reading for the printing fraternity.

The system of hyphenation used in the work is that of F. Horace Teall, author of "English Compound Words and Phrases," etc. His methods were fully discussed in this magazine about a year since. The Century Dictionary also uses this system, although when that work was issued Mr. Teall had not yet developed it in its entirety.

Under "paper" is found a list of common kinds, with a table of sizes of writing, printing and drawing papers, both English and United States sizes being given. A Fourdrinier machine is given here as illustration, with a description that names the parts, explaining the transformation from pulp into the completed sheet. The familiar paper-cutter is also illustrated and described on this page. Elsewhere are found illustrated a standard job-stick, a treadle-press, a pair of cases, etc. At "case" is given a description of the principal forms of printers' cases, and at "rule" is a list of printers' rules (not the familiar ones honored in the breach).

At "ruling machine" the machine is illustrated, the parts being lettered and the operation explained. It is a feature of all the Standard's pictures that they illustrate the subject, and give no opportunity for mistake by the reader, since a letter is always placed on each important part of a cut, and explained in the description below.

A critical examination shows the Standard to be as complete in other respects as in printing definitions. It contains over seventy-five thousand more words and phrases than any other dictionary. This means that all literature has been ransacked for its unrecorded important terms, and that all the trades and the arts have been laid under contribution. There are 4,000 new words in electricity alone, besides many in mysticism, Buddhism, and the newer sciences.

The most striking feature of the whole work, and one embodying the widest departure from old dictionary methods, is the grouping of related words and terms, and the systematization of the sciences and arts. At such prominent words as art, architecture, mythology, nature, science, etc., are presented most complete systems of treating the subject represented by the word. These form keys, from which ancillary words may be found, where further division of the subject is obtained. Thus is wiped out the old objection to dictionaries—that they change the subject so often. The value of a complete library is obtained, since all subjects are treated, and it is only necessary to look up some important word of a trade or science to get on the trail, and then it may be followed up to the end if desirable.

The definitions excel in clearness, sententiousness and brief comprehensiveness. They are brief when a few words

THE INLAND PRINTER.

are sufficient, being often cut down like a telegram to get it into ten words, but extended treatment is never omitted where the importance of the subject calls for it.

A count of several pages goes to show that there are almost a million and a half of words devoted to definitions specially interesting to mechanics and workers in the trades. A somewhat lengthy comparison with a dozen technical dictionaries, professing to give the usages of words in special trades, fails to show a single valuable word or meaning not covered in the Standard, and usually with more clearness than in the technical works. Common sense has been exercised in the use of language in defining trade terms, so that a novice can seldom fail to understand just what is the thing described.

There are some five thousand illustrations of a high character, all of which were passed upon by competent specialists. The scientific alphabet is used to indicate the pronunciations, minute shades of sound being thus clearly indicated. Where different pronunciations exist the several authorities for varying pronunciation are indicated.

The Standard has been indorsed by professors in all the leading colleges, and has received but one adverse newspaper criticism—from a New York newspaper that was engaged in a \$25,000 law suit with the publishers of the dictionary. All others are more or less enthusiastic in welcoming the book to their shelves. One critic says:

"The editors (247) engaged upon the various departments of the dictionary have been selected from the front rank of English and American scholars; each is representative of all that is latest and most approved in his own field of exploration and research; and each is an accepted authority in his sphere. From beginning to end, the Standard Dictionary is the work of men thoroughly equipped in the schools of science, literature, and art, and of experts in all handicrafts and trades. It seems neither extravagant nor invidious to claim that no more capable and vigorous body of workers, in touch with the spirit and movement of the times, has ever been called to the making of a dictionary in any language."

THE INLAND PRINTER COVER DESIGN—I. R. HENRI.

THE INLAND PRINTER has the distinction of being the only periodical of its class which treats its readers to a new and original cover design each issue. The series of twelve designs which Mr. Will H. Bradley concluded with our March number form an interesting collection, and we anticipate that the next twelve issues will present a collection no less worthy of study, and perhaps be more interesting, as a variety of talent has promised its aid in this work.

The designs this month—cover, heading and initial—are by Mr. I. R. Henri, a native of New York city, where he began his career fifty-nine years ago.

Mr. Henri's art training began at the age of twenty-two in an architect's office—architecture pure and simple having been his study previous to that time. Circumstances and taste led him out into general designing, in which troubled sea he encountered the usual reverses of beginners. Patience and enthusiasm finally had their reward, however, and Mr. Henri's work met with the appreciation it deserved. He has traveled extensively in the United States, and has a wide and practical experience in color and black-and-white work, from drawing on wood to lithographic and process work. He has experimented successfully in photography and its application to photo-process work—but venturing



into the field of three-color experimentation, he has come to the conclusion that for the present the practice of the art of designing shall have his undivided attention. Mr. Henri has decided to establish himself for a time at least in Chicago. The many commendable qualities of his work are enhanced commercially by his rapid production, and by his adaptability to the true and artistic working out of the ideas of those requiring his services.

THE INLAND PRINTER OVERLAY KNIFE.

I am delighted with your flexible razor-tempered overlay knife. It is as handy as a good pocketknife, but many times more valuable for the object intended. Cuts clean; trims down beautifully, and keeps its edge as few overlay knives do.—*William J. Kelly, Brooklyn, New York.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BLOWING OUT VERSUS WASHING OUT MOLDS.—Deia J., Denver, Colorado: "What is the best method of cleaning out molds. Should they be blown out or washed out?" *Answer.*—I presume that you mean on electrotype molds. I consider the washing out much the best, but it is good policy to use both.

ELECTROTYPING FROM ORIGINAL CUTS AND FROM ELECTROS.—B. S., Detroit, Michigan, wants to know if electrotypes from the original wood or process cut is of appreciable superiority to an electro from an electro of the same subject. *Answer.*—The best results are always obtained from the original, whether it be applied to wood cuts, electrotypes, photographs or blooded stock.

A NEW TYPE METAL.—Investor, Chicago: "I inclose you a specimen of a new type metal about to be placed on the market. It is exceedingly tough and hard, and is fusible at about 1,000° Fahr. What do you think of it?" *Answer.*—The sample is very good, and if it fuses at such a high temperature it should be especially good for stereotyping. I believe that you have something that will stand the test.

DALZIEL HARD-METAL STEREOS.—R. F., Albany, New York: "Some time ago I saw in the trade papers that Mr. Harvey Dalziel, of England, was making arrangements to place his patented stereo process on the American market. Has he done so yet?" *Answer.*—I do not believe that any country in the world can equal us in stereotyping; we have made wonderful improvements in the last twenty-five years, more so than any other country, both in time and fine workmanship.

THE CLAY PROCESS AND MACHINE MOLDING.—E. W. L., Des Moines: "1. Where can stereotyping machines of the clay process be obtained? 2. Has any new process been discovered to do away with hand beating of matrices in the papier-maché process?" *Answer.*—There is very little clay stereotype machinery made now, as it has gone out of use almost entirely. It is as expensive as electrotype and not as good, and for all classes of work is far inferior to the papier-maché process. Yes; there is a machine for molding, it is in general use in all of the eastern daily papers and is now being used in the West.

PLATES WITH WOODEN BASES ON TYPE FORMS.—Ax, Omaha, Nebraska: "I am getting out a book with a number of cuts in it, and am having it electrotyped. The electrotyper says my cuts should not be mounted on wood, as he

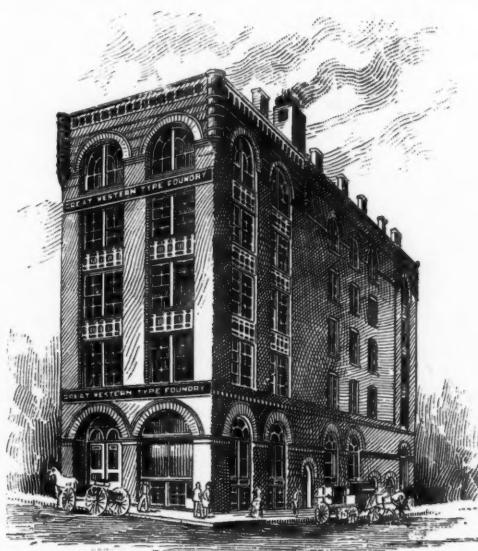
cannot do as well with them as he could if they were on metal. As he is disposed to raise objections all along the line, I would be pleased to know if he has any reason for his contention about metal bases, and what the reasons may be." *Answer.*—The electrotyper is right. The cuts are not easy to electrotype from wood mounts, but, if he understands his business, he should have no trouble in making a first-class job.

OBITUARY.

MR. A. LAWSON, editor and proprietor of the Yarmouth (N. S.) *Herald*, died on Sunday, March 3, at the age of eighty years. The deceased was of Scottish nativity, but arrived in Nova Scotia with his parents when a young boy. After learning the printing business, at the age of eighteen he started the paper which he controlled up to the day of his death. Mr. Lawson was the first newspaper proprietor in the maritime provinces to own a printing press driven by steam power. In addition to his engagements as proprietor of the *Herald*, he for over thirty years held the position of manager of the Western Union Telegraph office at Yarmouth. The family of Mr. Lawson has received many kind expressions of sympathy and condolence, including a telegram from the members of the House of Assembly.

BURNING OF THE GREAT WESTERN TYPE-FOUNDRY.

ON the evening of March 13, the Great Western Typefoundry, of Kansas City, Missouri, was entirely destroyed by fire. The loss was total, the buildings and material contained in them being all destroyed. The fire originated in a large five-story building, 72 by 150 feet, across the alley from the foundry. This building was a regular fire-trap, and in less than twenty minutes, the rear wall



THE GREAT WESTERN TYPEFOUNDRY BEFORE THE FIRE.

fell in, and enveloped the Great Western Foundry in flames, so that the fire broke out on several floors simultaneously, and for an hour raged fiercely, when the walls of the building fell in.

The structure was owned by the Great Western Building Company, and was built at a cost of \$32,000. It was insured for \$16,000. It was occupied by the Great Western Typefoundry and the Western Newspaper Union jointly. The building with its contents are a total loss. The insurance on the stock of Barnhart Brothers & Spindler is \$10,000, and on the stock of the Great Western Typefoundry \$10,000, which will fail to cover the loss. The insurance was all placed in

various Lloyd companies in New York city. The Western Newspaper Company printed "patent insides" for 200 western weekly newspapers, and employed a large force.

With characteristic energy the manager of the Great Western Typefoundry speedily rented new quarters, and in thirty-six hours after the fire broke out, three carloads of type material were on the track ready to be unloaded. The management express their appreciation of the many messages of good will and regret which are being received on account of the loss—together with assurances of continued patronage. The Great Western Typefoundry anticipates but a temporary interruption to its business on account of the fire, and, indeed, the resources of the main establishment are evidenced in a remarkable manner at this time. In an interview with a representative of Barnhart Brothers & Spindler regarding the fire, he said:

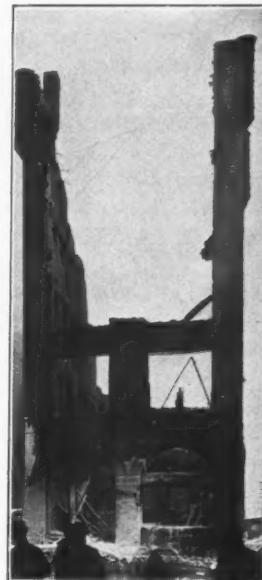
"On the morning of the 14th, the Great Western wired us an order for two series of nearly every face we make. The order reached us at 10 o'clock in the morning and at 5 o'clock in the afternoon the order was on its way to Kansas City—something over 20,000 pounds of type in 165 boxes. I believe no other typefoundry in the world could have accomplished the feat. It is especially remarkable, in view of the fact that we have had a wonderful run of business for the last two months. We have just completed an order amounting to about \$18,000 for Marshall & Bruce, of Nashville, Tennessee, who were burned out. We have in hand two orders for Reading, Pennsylvania, amounting to about \$4,000; orders for the University Press, of Nashville, for about \$3,000; an order for between \$4,000 and \$5,000 for the *Courier*, of Lafayette; a \$2,000 outfit for the Garcia Stationery Company, of New Orleans, and a \$3,500 outfit for the Worthington Engraving and Printing Company, of Evansville, Indiana, and the ordinary run of smaller outfits, sorts, etc. I am pleased to say that business has been wonderfully good with us in spite of the prevailing depression ever since last fall."

DAVID W. BRUCE.

David Wolfe Bruce, a once well-known man about town and an art connoisseur, died March 13 at his home, No. 39 E. Twenty-third street, New York. He was seventy-one years old, and a retired member of the type manufacturing firm of George Bruce, Sons & Company, of No. 13 Chambers street. His father, George Bruce, came from Scotland to this country in the first decade of the present century. He first located in Philadelphia, but soon came to New York. He was first connected with the *Daily Advertiser*, but with his brother David he subsequently started a printing office of his own.

The brothers were dissatisfied with the low face type then in use. It was almost impossible to satisfactorily stereotype it, so they invented a new system of casting type. That made their fortune. Their manner of manufacturing is still in vogue.

After his father's death, David Wolfe became the head of the firm. He was a great student and lover of fine paintings and art works of all descriptions. He enjoyed the friend-



THE GREAT WESTERN TYPEFOUNDRY AFTER THE FIRE.

ship of the late Miss Catharine Lorillard Wolfe, and was one of the trustees of her will.

Besides having a magnificent collection of paintings, Mr. Bruce had a large collection of printed works, and was a devoted member of the Grolier Club.

Mr. Bruce's health began to fail him a few years ago, and he retired from active business and placed the interests of the concern in the hands of three trusted employees. He grew very weak in body and mind, and was almost constantly under the attention of a physician.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

THE PRESS FLY AND TISSUE PAPER.—L. L., of San Francisco, California, has sent us a "poser"; it is in this shape: "Herewith we send you a half-sheet of tissue, printed with four electros thereon (to be cut up straight); can you oblige us by suggesting a method whereby we can work them so that they will fly straight? We worked these on a Hoe rack-and-screw rear delivery, tapeless (though there were strings on the reels); but they simply would not

fly straight. Can you enlighten us?" *Answer.*—The size of sheet sent, $14\frac{1}{2}$ by $19\frac{1}{2}$ inches, is not a desirable one to fly straight when of tissue thickness. Had you made up the form so as to take on the full sheet, it would have been more possible to fly the sheets properly. However, in either case, the greatest difficulty in this respect would still exist, for it is next to impossible, with the methods at present employed on cylinder presses, to deliver tissue paper straight—that is, sheet upon sheet in mathematical order—for this simple reason, that the stock is too light in weight, and too susceptible to every draft in the pressroom, to be practically under control. There are various expedients employed by pressmen to lay tissue sheets of paper straight, one of which is to mask the fly-sticks with a smooth frisket, and allow just enough open space for the strings or tapes to run between these at proper distances. By this plan the atmospheric currents created by the fly, as it falls to the table, are greatly modified, and the chances of the sheet being laid straight are thus aided thereby. But this expedient alone only tends to the possibility of *chance*, and very little else. If we had to print and straightly fly a sheet of tissue paper so that it could be cut up into equal sections, we would adopt this procedure: Begin by leveling up all the electros, or form, evenly; set all the grippers so that they will act precisely and uniformly in their pressure upon the sheet; then set the gauges, front and side, so that the sheet must be taken in a perfectly straight shape from the feed-board;

next we will adjust the steel bands to the cylinder, so that the delicate pressure of these on the cylinder will maintain the proper lay of the sheet, and be enabled thereby to enter its course between cylinder and bed in a perfectly straight manner. With this precaution, the sheet must travel with mathematical nicety; but the instant the grippers open and liberate the sheet, new difficulties meet it, for it is now at the mercy of air currents of varying degrees of intensity and, by reason of its flimsy lightness, susceptible to the caprice of any and all of these currents. At this stage of the journey we must prepare to receive the sheet fittingly and direct its course to the fly, and, finally, to the fly-table. To do this, we will make sure that the take-off, or delivery cylinder is clean, and that the fingers take the sheet with the same precision that has followed it so far. If there is not a take-off cylinder on the machine in use, we will use three tapes around the printing cylinder and set these so that one shall run on each end and one near the center of the sheet. The tapes should be neatly joined and free from lumps caused by bad sewing, etc. They should also be as near the same length as possible, and passed over the three guide pulleys which are movable on the stay rod. These must also be set uniformly in tension by the use of the guide pulleys, which can be raised or lowered, so that the several tapes may be made to correctly rotate with the printing cylinder and from thence to and over the delivery roller, and then to the fly. The delivery roller, which is simply made up of several movable skeleton wheels, may be said to take the place of a sheet-delivery cylinder. We have now prepared the way for the easy travel of the sheet to the point where the fly is to receive it, and, finally, lay it on the table in a methodical manner. But just here we will be met with a serious difficulty, and we must,



"TO THE BOATS!"—FROM ORIGINAL DRAWING BY H. REUTERDAHL.

therefore, proceed carefully, and with this object in view, namely, that of aiding the fly devices, in every way possible, to receive and discharge the sheet. To this end, we will now raise the fly to the rest, which is partly under the delivery roller, and slowly turn the press forward until we have the sheet run down on the fly to within two or three inches from the leaving end of the sheet, or just leaving the control of the tapes on the delivery roller and tape pulleys. We will next set the cam which raises the fly to the rest, and, likewise, the adjustable spring on the fly-rod, by means of which we can counteract the resistance of the atmosphere to the paper, and thus lay the sheet as lightly on the table as possible. Up to the present we have made use of the leading mechanical devices which can be counted on, if skillfully handled, for flying sheets of tissue paper in a straight manner. But, even with all these, we may be confronted with the possibility that the sheets will not run down the fly; that they will curl up and be carried out of their straight course before they reach the point where the fly is liberated by the cam, and the sheets be thrown off in a confused mass of creases. As almost all presses now made have a set of brackets into which a rod carrying tape or cord wheels can be inserted, and used in conjunction with the gripper delivery cylinder, we will invoke the aid of the strings or tapes in carrying down the sheet of tissue paper. However placed, these must be taut and free from lumps, and set in between the fly-sticks in the best distributed distances under the run of the sheet. Where the strings or tapes will permit, we will mask, with smooth paper or thin cardboard, the openings in the fly so as to present the appearance of having a frisket; these, of course, must be made fast to the fly in such a manner as to leave no lumps or creases, or anything that would impede the free action of the sheet of tissue paper. By the use of this mask, or frisket, we control, to an infinitesimal degree, the course of the printed sheet. Where spur-wheels form a part of the fly, we might avail ourselves of their use, although these sometimes act as barriers to the run of light sheets of paper, particularly if not working free and easy. A good sheet-jogger may often be employed in assisting paper-straightening; so, also, may a screen, of any material, if placed around the fly-table. Where the suggestions offered fail, then it will be in order to have a lad, or girl, behind the press to take the sheets from the fly as they are printed and lay them straight on the table. It is impracticable to straighten tissue paper in lots of several sheets.

INKS FOR CELLULOID.—A. G. A., of Lawrence, Kansas, asks: "Is there any special ink that can be used for printing on celluloid, so that it will not rub off?" *Answer.*—Yes. Send to any ink manufacturer advertising in these pages and it can be furnished. State your wants when ordering.

TO PREVENT INKS FROM MOTTLING.—C. A. J., of San Francisco, California, inquires: "How can I prevent inks from looking mottled when printing on coated paper and glossy cards with large type, say wood type and half-tone cuts, with platen presses and still preserve the gloss?" *Answer.*—Use good inks; those full of color and body and which will leave the stock easily and smooth. Under conditions of usage and wear it is impossible to prevent showing the grain of wooden letters, as the pores of the wood absorb the fresh ink when under pressure. A good way is to get a stereo or electro cast made from the wood type lines, and then "face" these smooth like other metal type.

WANTS TO KNOW OF A GOOD OVERLAY KNIFE.—J. C., Harrisburg, Pennsylvania, writes: "I need a good knife for making ready and overlaying. I have bought, from time to time, several knives made for the purpose; and I have used up pocketknives right along, some of which have been quite serviceable to me, but most of these have been too expensive

for one only getting journeymen's wages here, which are not high at best. You likely know just what I need in price and quality; therefore, let me and others know through your tip-top journal where to get a good durable knife for the purpose just stated." *Answer.*—The Inland Printer Company have had many calls for a good overlay-knife and have finally succeeded in getting one in every way suitable for pressmen's use. It is made of flexible razor-tempered steel. The writer has used this knife and found it to hold a keen edge and just flexible enough to yield gently under pressure when trimming or shaving down edges of overlays. The blade is of handy length and runs the entire length of the handle, which can be cut off as the knife wears down. The price of the knife is 50 cents, and it will be mailed to purchasers at this figure.

OVERLAYING HALF-TONE ENGRAVINGS.—J. E. C., of Jersey City, New Jersey, sends us cut-out overlays for a couple of small half-tone engravings with these words: "I would like you to examine the two cuts and overlays inclosed, and let me know how they could have been improved. The paper used for overlaying is French folio and eighteen-pound folio writing; the ink cost \$1 a pound. I try to follow the suggestions in THE INLAND PRINTER, for which I subscribe, and do not know what I could do without it." *Answer.*—The overlays are commendably fair for one having only an occasional chance to do such work. The "Ship at Sea" is the better of the two; perhaps because it is a much simpler subject than the "Life-boat." Both overlays would have been more effective if you had left off the sky portions, but retained the dark clouds in the latter. You should have placed the heavier paper overlays on top and thus allowed the secondary tones a chance to harmonize with those of lesser depth. Then you did injustice to some of the subjects in the picture by overlaying them with thick paper instead of the thin. Take, for instance, some of the figures and parts of figures in the foreground. These should have been lighter, in order that vividness might be depicted on the important event about to take place—the launching of the lifeboat. The wheels of the truck on which the lifeboat has been conveyed to the side of the angry sea should have been overlaid differently. Indeed, much more animation and grandeur could have been lent to this little picture if more light had been let in in a number of the places partly closed by the heavy portion of this overlay.

COLD WEATHER IN CHICAGO.

Speaking of the peculiar effect the late very cold weather had upon printing machinery, the *Chicago Record* has this to say:

Electricity and cold weather seem to go hand in hand. Down-town business men say that everything seems to be influenced by some sort of magnetic force. This is true especially in all places where machinery is used. "We can hardly do any printing upon our big presses," said Mr. Swift, of A. L. Swift & Co., printers, yesterday. "There is some sort of magnetism which holds the sheets together and they won't let go. Even when one is dropped it sticks to the others, so that when you go to lift up a sheet a dozen stick to it. The peculiar phenomenon has hindered us very much during this recent cold snap and we have simply ruined two or three jobs."

The novelties which the house of George B. Hurd & Co. are constantly presenting to the trade in the line of fine stationery is adding to the reputation of this well-known concern. A new "silver-blue" tint in "Prince of Wales" paper is meeting with much favor. It is particularly dainty. Mr. Coyle, manager of the western department, 173-175 Fifth avenue, Chicago, is busily engaged with the fruits of the firm's enterprise.



Half-tone engraving by
H. L. C. STEVENS,
50 College place,
New York.

THE SOLO.

From painting by A. Schroeder.

**CHANGE OF ADDRESS OF THE EASTERN OFFICE
OF THE INLAND PRINTER.**

After May 1 the New York office of THE INLAND PRINTER will be at Room 135 Potter Building, corner Park Row and Beekman street, but a short distance from the old location in



EASTERN OFFICE OF THE INLAND PRINTER,
Potter Building, 38 Park Row, New York.

the Clark Building. This change has been made necessary by the growing importance of the New York branch office. Our representative, Mr. W. A. Dodge, will be glad to wait upon any firm wishing his services either in the advertising or subscription line, on receipt of word by mail or otherwise. Advertisers in the East are each day more fully appreciating the benefit and service THE INLAND PRINTER can be to them, and it shall be our earnest effort to continue to merit the confidence of all in this particular field.

THE UNITED STATES POSTAL LAWS.

IN continuation of the series of interviews published last month in these pages regarding the inequalities of the working of the United States postal laws respecting second-class matter, Stone & Kimball, the well-known book publishers, whose little periodical, the *Chap-Book*, has been so brilliantly successful, were called upon. Mr. Kimball said :

"I have read with some care and much interest the interviews with Mr. Browne and Mr. Montgomery in the last number of THE INLAND PRINTER. I cannot agree with all that Mr. Browne says. For instance, it seems perfectly just that MS. should pay letter rates, unless accompanied by proof, because it would be impossible to distinguish between letters and MSS. were this not so. Many MSS. are very short and many letters very long, and many MSS. are written in form of letters. Thus there would be an endless controversy. As I understand it, the low rate is given on a MS. accompanied by proof, because it is part of the work of publication which the government seeks to aid in every way, whereas before the MS. is put in type, it is merely a written communication from one person to another. Even considering all this, it seems as though some special rate might be made for MS. on its way to publishers or from publishers to authors.

"The most noticeable inequality seems to me to be the difference in rate between weeklies and other periodicals for delivery within the city of publication. There are but comparatively few fortnightlies published in the United States, and almost all of them are either literary, philosophical or scientific. Surely the postal authorities could afford

to give them the same privileges that they do to such papers as the *Fireside Companion* and the *New York Ledger*, and that without overcrowding the mails. It is perfectly reasonable that dailies should not be delivered in the city of origin because their circulation is almost entirely local, but the circulation of the average fortnightly is general, the bulk of the mail matter going outside of the postal district in which it is published.

"It is needless to speak of the unfairness of making the publisher pay 2 cents for four ounces within the city, while the public can send the same periodical for one-half that price. If some of the gross abuse of the mails by publishers of paper-bound books were stopped, the legitimate periodical would have a better chance. By all means, let a commission be appointed, that the people may not be unfairly taxed for the almost free carriage of millions of pounds of bulky and as a rule harmful literature, and that the original intention of government may be carried out with less red tape and more exactness."

James W. Scott, chief proprietor of the *Times-Herald* and the *Evening Post*, of Chicago, and one of the most widely known and progressive newspapermen in the United States, expressed himself with clearness and emphasis on the question of the inequalities of the regulations governing the transmission of second-class matter through the mails. To a representative of THE INLAND PRINTER Mr. Scott said :

"There are most pronounced inequalities in the regulations governing second-class mail matter as they are interpreted and administered by the postal authorities. An instance showing clearly the practical discrimination worked by one feature of these regulations comes to my mind. In Connecticut are two towns situated closely together; one is considerably larger than the other and each has a daily paper. Strangely enough the paper published in the smaller town has not only the larger circulation, but the bulk of its circulation is in the adjacent town. A little study into the matter of its delivery reveals the reason for this. Under the postal regulations a daily paper cannot have the advantage of delivery, at pound rates, by mail-carriers, in the city of its publication. Outside the corporate limits of its own city it may be delivered by 'free delivery' carriers at pound rates. The publisher located in the smaller of the two towns took a shrewd advantage of this ruling and underbid, in its own city, the paper published in the larger place; consequently the outsider secured the larger business. This is an actual example and shows the practical injustice of the second-class postage law as it now stands.

"In general, I should say that the lines ought to be drawn more closely—very closely, in fact—by the authorities, in determining what publications are entitled to the benefits of second-class postage rates. The discrimination should be sharp and searching, and no subterfuges in the shape of quarterlies, annuals, and even weeklies which are intrinsically advertising sheets, should be admitted for transmission as second-class matter.

"A certain wholesale house owns an influential trade paper circulating throughout the country and among the very merchants from which it gains its trade. In this paper it advertises that it employs no traveling salesmen. It does not need to, for it makes the United States mail service its general salesman by carrying its publication, through which it advertises prices a shade lower than its competitors, and receives its orders by mail and telegraph. Competing wholesalers in its line, who own no trade or class journal, are obliged to reach the country trade by means of traveling salesmen at an expense of thousands of dollars a year. There are scores of cases of this kind where the postal law is shrewdly beat about for the purposes of pure commercial advantage and competition. There should be a

THE INLAND PRINTER.

much closer discrimination made between class journals which are in the nature of price currents, and those journals which have for their purpose the dissemination of knowledge and information, whether of a general character or pertaining to the advancement of any special craft. The latter should have all the advantage.

"In a word, all genuine periodicals and weeklies which are not the disguised advertising machines of certain institutions or combinations of institutions, should have transmission and delivery through the mails at pound rates, in the city of publication as well as outside their own local territory. The 'free delivery' of daily papers in the cities of their publication is not practicable if those cities are large. If such papers were free to use the United States mail carriers for their delivery at pound rates they would not find it feasible to avail themselves of that privilege for the reason that such delivery would not be early or swift enough. There is much need of reform in the rules controlling second-class mail matter, and I look hopefully toward the future for the realization of a more equitable adjustment of its inequalities."

SENDING PICTURES BY TELEGRAPH.

W. W. Lowd, a train dispatcher of the Northern Pacific Railway, at Duluth, Minnesota, gave a successful exhibition of his invention for transmitting pictures by telegraph on February 16. The test was made in the presence of a number of railroad officials. A rough drawing was made of a house. Owing to an error in arranging the mechanism, the first attempt was only partly successful, but at a repetition the house was accurately reproduced at the other end of the wire. The second picture sent over the wire, a distance of only a few hundred feet, was that of a boy, and the reproduction was exact. Later developments showed that the finest details can be transmitted even to the shading of the features of a person, showing the play of expression from a smile to a scowl. A cut was sent over the wire showing the collision between the Elbe and the Crathie. Mr. Lowd now has his device in the Patent Office, and until the patent is secured he does not intend to explain the methods of his invention.

"THE COST OF PRINTING."

"I wish that every printer in the United States had a copy," is the testimonial of Mr. Theo. L. De Vinne, to the excellent publication entitled, "The Cost of Printing," recently issued by Mr. F. W. Baltes. The author explains the general purpose of his book by saying: "I believe that it is not practical to publish a general price list for printers with any degree of accuracy, that it is necessary to educate printers how to determine the cost of work and teach them to make prices on all classes of printing. This can only be accomplished by a system, and I believe the one illustrated by me to be very practical. I have used it very successfully the past ten years, and think that to it alone I owe my success in the printing business. If we can get our employing printers to adopt any good system, much good can be accomplished and prices will be more uniform. This is the only way in which uniformity of prices can be attained." The contents of the book are made up as follows:

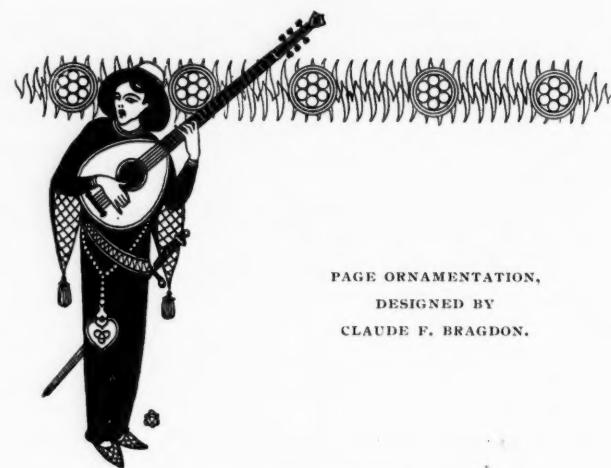
FORMS.—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Composing Room, Total Daily Time in Composing Room, Pressman's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.

TABLES.—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Annual Statement of Wages and Expenses, Cost of Time in

Composing Room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.

Measuring Dupes, Paid Jobs, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples of Work, Price List.

Space forbids a more extensive review of the work at the present time, but we hope to give further particulars regarding it in another issue. Suffice to say that it is perhaps the best work of the kind that has fallen under our notice. It is procurable through The Inland Printer Company.



PAGE ORNAMENTATION,
DESIGNED BY
CLAUDE F. BRAGDON.

REVIEW OF SPECIMENS RECEIVED.

FROM E. P. Westfall, 20 South Fifth street, Terre Haute, Indiana, an exceedingly neat bill-head and business card in colors and gold.

SOME neat specimens of small jobwork from the Crowl Manufacturing Company, Lewisburg, Pennsylvania. Composition and presswork excellent.

A FEW neat samples of commercial work from Will Brinkerhoff, with the *Audubon County Journal*, Exira, Iowa. Composition and presswork are very good.

JOHN J. DALY, 267 Tenth avenue, New York, occupies a place in the front rank of artistic printers, as evidenced by the samples of general work received from him.

FROM the *Independent*, Grand Island, Nebraska: Samples of jobwork, composition on which is fair, but presswork is poor, the color being thin and insufficient on most of the specimens.

FROM Charles M. Catlett, with the Lanning Printing Company, Norwalk, Ohio: Five samples of composition, each of which give evidence of artistic ability in display and neatness in execution.

C. M. CHURCH, with the Chagrin Falls *Exponent*, Chagrin Falls, Ohio, submits many samples of commercial work, the composition and presswork of which is well up to the average of that class of printing.

H. & W. SLEP, Altoona, Pennsylvania, are justified in using the term "Artist Printers," as the samples of their work received give evidence of being the product of high-class workmen, both in composition and presswork.

SAMUEL J. WHITTUR, with W. F. Weber, Delaware street, Kansas City, Missouri. The three samples of work submitted appear to fill the bill completely. They are boldly, yet neatly, displayed, and the colors harmonious.

A LARGE package of varied samples of commercial work, druggists' labels, booklets, etc., from the Serrell Printing Company, Plainfield, New Jersey. The composition and presswork are excellent, some of the booklets and programmes being very artistic.

"IDEAS" are some excellent examples of artistic advertising, written by Ernest Elmo Calkins and designed by Jennie S. Rugar, Galesburg, Illinois. If the space before and after the line "Bryant Centennial" was increased, the title-page would be much improved in appearance.

THE Canada Printing Ink Company, Bay street, Toronto, Canada, forwards a calendar, the heading of which is artistically designed and neatly printed in five colors and silver and gold bronze. The calendar itself, printed in blue, with red dividing lines, is bold and striking.

JUDGING from the few samples of work submitted, L. A. Klinger, Rico, Colorado, is an artist-printer of the first class. His composition, both in design and execution, is admirable. If the stock used had been of a higher grade than print paper the presswork would have shown to greater advantage.

"PENNINGTON, Progressive Printer," has broken away from the late firm of Barnum & Pennington, of Shelbyville, Illinois, and has located at Decatur, Illinois. He has carried his original ideas with him, which are "bright and clean," like the new cent pieces which he attaches to the cards

issued by him to catch the patronage of the good people of Decatur. His work proclaims him to be a model job printer.

"UP-TO-DATE IDEAS" is a book of specimens of printing issued by Curtis & Harrison, Norwalk, Ohio. It consists of thirty leaves, 6 by 9 inches, oblong, and a tinted cover printed in deep blue and gold. The designs are excellent, yet simple, and the work would prove of great assistance to young job printers.

"PRACTICAL SPECIMENS," No. 6, by F. H. McCulloch, Austin, Minnesota, is an improvement on the average of former issues, and contains some neat designs in cards, bill-heads, etc., which will prove valuable to aspiring job printers, and the low price of 25 cents should be an inducement for them to send for a copy.

J. R. WELDIN & CO., Wood street, Pittsburgh, Pennsylvania, make a specialty of society work in steel-die embossing. We have received some samples which are exquisite in delicacy of design and execution, and the four-page leaflet in red and black accompanying them is a fine sample of letterpress printing.

A PROGRAMME and letter-head from Gilbert A. Selby, with the Bryan Printing Company, Columbia, South Carolina, have reached us, the composition on which is in excellent taste, and the presswork good. On the letter-head, however, a stronger color than olive-green would have made a better contrast with the gold.

FROM the printing department of the National Cash Register Company, Dayton, Ohio: A number of booklets of various sizes and styles, gotten up in an attractive manner, setting forth the advantages of their cash registers. The composition is admirable, the presswork good. George E. McConnell is foreman of the department.

THE O. S. Hubbell Printing Company, 104 Sheriff street, Cleveland, Ohio, are issuing a series of neat monthly calendars, printed to represent a school slate, with a rhythmic reference to each month, and a half-tone illustration at the head of the calendar. The idea is an attractive one, and the cards are well printed in colors.

THE Roylance Printing & Engraving Company, 167-9 South Clark street, Chicago, make a specialty of theatrical and circus work, and the samples of envelopes, cards and bill-heads submitted bear evidence of highly artistic treatment, being neatly printed in one or more colors. Composition, engraving and presswork are excellent.

CHELSEA C. FRASER, Saginaw, Michigan: Your sample of printing is good, seeing that you have "never been in a printing office." If you have a liking for the printing business, we would certainly recommend you to learn the business in some good job office, where, under first-class tuition, you might become a capable and artistic printer.

SOME samples of printing in gold and brown, on various kinds of tinted grained surface paper, sent by the J. C. Blair Company, Huntingdon, Pennsylvania, have a very rich and handsome appearance, looking far better than many designs printed in several colors. The simplicity of the method for producing fine effects is a great recommendation.

THE Richard K. Fox Printing and Publishing House, Franklin square, New York, has issued a sixteen-page circular, 10 by 13 inches, oblong, illustrated with numerous half-tone engravings and printed in colors, describing the extent and capabilities of the house for executing printing and bookmaking of every description. The composition is admirable and very artistic, and the presswork faultless.

FROM the J. W. Sefton Manufacturing Company, Randolph and Union streets, Chicago, we have received a package of folding paper boxes, printed, creased and cut ready for use. All the work is of a high order, the printing being very neat and clean, some of the typographical designs being highly artistic. W. S. Chikote is the printer, and the work reflects great credit upon him, as being a printer of the highest class.

THE P. C. Darrow Printing Company, of 401 Pontiac building, Chicago, have issued a unique leaflet in imitation of ancient typography. In a card accompanying it, they state that they "owe apologies to Aubrey Beardsley, Will Bradley and others [for their title-page, in black and red], with the reminder that there are others besides them in the *fin de siècle* business." The leaflet and card are both clever productions.

FROM Bloomingdale & Co., of Philadelphia, Pennsylvania, comes "Another Little Book of Street Car Cards," if possible more dainty, attractive and humorous than the preceding one. In the advertising journals we occasionally see street-car advertising condemned as a bad medium for publicity. However that may be, we are assured that if advertisers use it at all, their surest road to success is *via* Bloomingdale & Co. They do the worrying — the advertiser pays the bill.

THE S. A. Bristol Company, Cheyenne, Wyoming, have favored us with a large package of general work, with a request for a specific criticism of many of the specimens. Our space is too limited to comply with this request, as we receive so great a number of packages each month, that some have necessarily to be passed without notice. Your work generally is in good taste, composition and presswork fair, and colors harmonious. It compares favorably with much work received from many larger and more pretentious localities.

A VALUABLE souvenir is the programme of the fourth annual concert and ball of Concordia Typographical Union, No. 297, which was held on February 22. The office of Ira C. Evans, Concordia, New Hampshire, is responsible for its production, and George H. Woods, who did all the work upon it,

is deserving of the highest praise. From beginning to end of its twenty-eight pages and cover it is a delight to the printorial eye, both in typography and presswork, and is worthy of preservation as a sample of nineteenth century artistic printing.

THE American Typefounders' Company has been active of late in producing novelties. It sends us handsomely printed specimen circulars showing Jenson Old-style and Cushing, Elzevir and Florentine Borders, and Collins Bands and Florets, appropriately and handsomely printed in colors. Copies may be obtained at any of the eighteen branches of this company.

MONTHLY CALENDAR BLOTTERS.—A large number of these have reached our table during the past month, showing that this form of advertising by progressive printers is considered profitable. Among the most artistic and attractive we may mention those issued by the following: John T. Palmer, Race street, Philadelphia, Pa.; The Thurston Print, Exchange street, Portland, Me.; Adam Deist, West Dauphin street, Philadelphia, Pa.; M. J. Cantwell, Madison, Wis., embellished with fine half-tone, printed in three colors; Adams Bros., Kansas avenue, Topeka, Kan.; A. Whipple, North Third street, St. Louis, Mo.; Quick Print Company, Post street, Spokane, Wash.; Deck & Meyner, Frankfort street, New York, N. Y.; Bullard Printing House, Twelfth street, Wheeling, W. Va., a really artistic production; W. T. Ridgley, Great Falls, Mont. "The Blotter," Vol. I, Nos. 1, 2 and 3, from Walter Mayer, Madison, Wis., is very neatly printed, and ought to have a large circulation.

CHICAGO NOTES.

THE American Typefounders' Company, 139-141 Monroe street (Marder, Luse & Co. Foundry), is selling agent in Chicago for the M. Gally Improved Universal printing, embossing and paper-box cutting and creasing presses.

MR. CURRIER, whose advertisements for the Kirk's soap people enlivened the pages of the daily papers during the period of the World's Fair, has taken up the advertising of Willoughby, Hill & Co., clothiers, and is already attracting much attention.

THE cover of the menu of the fourth annual banquet of the Chicago Trade Press Association, used at its last meeting, consisted of half-tone plates showing the covers or headings of all the different magazines included in this association, and made an attractive and interesting souvenir of the occasion.

THE Marder, Luse & Co. Foundry, 139-141 Monroe street, is now doing business under the common style—American Typefounders' Company. This time-honored foundry is now selling one of the most comprehensive and desirable stocks of type ever collected in Chicago. Mr. John W. Marder is manager, and there have been no changes in the staff.

IN our March issue, in commenting on Messrs. Rubel Bros. unique advertising blotter, we ascribed to Mr. L. Wessel, Jr., the origination of this "periodical" style of blotter. In this we erred, Mr. Walter Mayer, of Madison, Wisconsin, forwards to us evidence that the periodical style of blotter was issued by him on or about the middle of December last. Nevertheless Mr. Wessel is not a plagiarist. Both good people.

MR. H. BRONSON, during the month, has removed from 371 Dearborn street to 233 Randolph street, where he has secured very desirable premises, situated on the ground floor. He will keep on hand, as customary, a full line of new Old Style Gordon presses, with a variety of other machinery, printing materials, etc. Mr. Bronson is favored with good shipping facilities, excellent light, and is within convenient distance of a number of the leading transit lines.

THE Empire Paper Company, 177 Monroe street, telephone Main 4702, is a new candidate for the patronage of paper purchasers. The moving spirit in the concern is Mr. Joseph Joyce, a native Chicagoan, and well known in the paper trade. Mr. Joyce has been connected successively with the Cleveland Paper Company, George H. Taylor & Co., the Butler Paper Company, and the Whiting Paper Company. He is businesslike and energetic, and will doubtless reap a fair share of profitable orders.

THE editor of THE INLAND PRINTER begs to acknowledge the valuable assistance of the proofreading department in

THE INLAND PRINTER.

aiding him to mix up the announcement regarding Mr. Charles W. Cox, which appeared in these notes last month. Mr. Cox, we desired to announce, is manager of the card department of the Moser-Burgess Paper Company, 237-239 Monroe street. It was the editor's enthusiasm that implied that the company's premises embraced a whole block. It was the proofreading department which clipped the firm name in two.

MR. C. S. BURCH, who has long been connected with the Thorne Typesetting Machine Company in Chicago, was recently appointed as general manager of the company, with headquarters in New York city. This move was made imperative by the increasing demand for this popular machine. Mr. Burch's thorough business experience, coupled with his genial disposition, makes this a very wise selection on the part of the company, and although his many social and business friends will regret his absence from Chicago, none can but congratulate him upon this just recognition of his energy and sagacity. Mr. F. H. Hall, who has been associated with Mr. Burch, will continue in the responsible position of western manager in Chicago.

FURTHER particulars regarding Mr. P. D. Armour's private printing establishment mentioned in last month's issue are that Mr. Frank B. Gifford has been appointed manager and Mr. R. M. Hynes superintendent. Both gentlemen are of well-known ability as printers and of keen business capacity. The new building will be 30 by 125 feet, and will be three stories high. The first floor will be used for varnishing and die cutting; the second will be occupied by the composing room, pressroom and the art department, and the third floor, being on a level with the general business offices of the company, will be devoted to the bindery and business offices. The building will have light from all sides. The extent of the business to be done is exceedingly large. The first order to be gotten out will be 12,000,000 labels for corned beef. In the busy season, which lasts from July until November, 125,000 labels of one kind will be required daily. There are five hundred varieties of labels. The average expenditure for office stationery will be \$100,000 yearly. There are one hundred and fifty branch houses, and the stationery, blank books and office blanks, of which latter there are three thousand styles, will be furnished for all the branches by the new printing department.

FOR the second time within three months the Challenge Manufacturing Company, makers of printing presses and supplies, have been burned out of business. Early in the evening of March 10 fire swept away the old Bouton foundry plant at Twenty-ninth street and Union avenue, in which the concern had taken temporary quarters. The entire plant of the company was destroyed by fire at Leo and Archer avenue, December 8, 1894. Having a stock of pressing orders ahead, the Challenge Company rented the Bouton machine shop as temporary quarters while the destroyed plant was being rebuilt. Everything is now in readiness at the new factory and it was planned to begin moving on the 11th. Within two hours after the fire was discovered there was nothing left to carry away. The loss, which is distributed among three interests, reaches about \$60,000. Howard E. Perry, 3140 Calumet avenue, owns the premises. He lost \$10,000 on the building and \$25,000 on machinery. The Challenge Company lost \$15,000 on machinery and outfit, part of the stock being new printing presses ready to ship and new machinery to erect in the home plant. Insurance about \$10,000. The fire started in the pattern-loft, which was stored full of highly inflammable wooden patterns belonging to Mr. Perry.

THE first colored printers' union in the world was formed at 2931 State street on March 14. Colored printers and journalists from all parts of the country were present, in

response to a call from their Chicago brethren, and returned to their homes to organize subordinate branches to what will be henceforth known as the National Afro-American Typographical association. Fred W. Dabney, of Chicago, called the meeting to order and introduced J. H. Tucker, associate editor of the Chicago *Free Speech* and originator of the movement, who stated the object of the meeting in the following words :

Fellow Printers and Journalists : We have a duty and a mission to perform for the colored race. The press must be made as powerful a lever for the elevation of our people as the pulpit. We need daily papers and literary magazines for colored people, which will employ our educated young men and women and furnish suitable reading for our wives and mothers. We can only get this by organization. Organization will make our newspapers more than a byword and colored printers and journalists more independent. Colored printers and journalists are not, as a rule, employed on the great metropolitan dailies, and the reason probably is that we have not shown them our ability and numerical strength by organization. But we can employ ourselves. We ought to have a colored daily in every large city in the country, especially here in Chicago, and I think that ere long we will. Already there is a colored daily in New Orleans, and it is, I understand, more than paying its expenses. Besides, we need an organization to care for sick and worn-out colored printers. All printers, bookbinders, stereotypers, reporters, apprentices and members of allied trades are entitled to become members of the association. Fifty cents is the initiation fee and the monthly dues are fixed at half that sum. Women printers, however, will have the mysteries of the association revealed to them for just half what it costs the men, and only 10 cents is required of them for monthly dues. Local branches of the organization will meet every Monday night, and a national convention will be held yearly. Secretary B. W. Fitts, in his report, said that as there are in the neighborhood of 2,000 colored periodicals published in the United States, the membership of the Afro-American Typographical Association would, doubtless, reach 50,000 within the ensuing year.

NEWSPAPER GOSSIP.

THE New York State Press Association will hold its annual summer outing on the shores of Lake George, that state, June 24-28.

THE *Press-Transcript*, of Lexington, Kentucky, is now running a seven-day paper, and is getting out one of the best dailies ever seen in the Blue Grass region.

THE "Tribunal Correctionnel de Reims" has decided that it is an infringement of a copyright to make a manuscript copy of a portion of a play. The infringement consisted of making written copies of portions of operas and producing them in a theater without permission.

MESSRS. FITZGERALD & KEVES, publishers of the labor paper, *Every Saturday*, at Albany, New York, have discontinued its publication and launched a daily 1-cent paper, the *Evening News*, at that place. The new paper is independent, and makes a specialty of labor news.

THERE is a probability of the Lexington (Ky.) *Observer*, which for the past fifteen years has been conducted as a weekly, being changed into an afternoon daily. It is said that Col. John O. Hodgers, its editor and owner, will take in as a partner Mr. Louis Pilches, formerly of the Nicholasville *Democrat*.

L'Almanach Hachette for 1895 gives, on pages 245 to 250, the portraits of the different sovereigns of Europe, and all the copies mailed to Turkey have been seized by the customs officers, as the law in that country forbids the publication of the portrait of the Sultan, and only those copies can be sold from which the portrait of Abdul-Hamid have been removed.

THE office and buildings of the Cleveland *World* and the plant of the A. N. Kellogg Newspaper Company, at Cleveland, Ohio, were destroyed by fire on the evening of March 17. The loss is estimated at \$165,000. All the daily newspapers tendered help to the *World*, which got out a paper

Monday morning from a room where the management had stored their type when they put in machines. This is the second time the Kellogg Company have burned out in Cleveland. Cleveland Typographical Union, No. 53, lost its records in the fire.

SAMUEL J. ROBERTS, editor and largest stockholder in the Leader Company at Lexington Kentucky, has changed his mind in regard to putting in machines, and has bought a new dress of bourgeois, which will put a quietus on typesetting machines for Lexington for a year at least, as the *Leader's* action is calculated to prove a leader for the other journals.

THE successful printing of half-tones in newspapers is only a matter of recent perfection. From the Electro Light Engraving Company, 409-415 Pearl street, New York, we have received a number of specimen proofs of their coarse-line half-tones for newspaper printing, printed on 40-pound, 26 by 40, 3½-cent paper, and with 15-cent ink. The work is certainly surprisingly good, and should go far toward popularizing this style of engraving for newspaper work.

THE Tribunal of Commerce, Paris, has just had under consideration an interesting case touching the proprietorship of a periodical title. The question submitted to the judges by M. La Fare, editor of *Tout-Paris*, an annual which has appeared regularly for the past ten years, was, Could a little weekly sheet appear under the title of *Tout-Paris Journal*? After considering the case, the tribunal ordered the proprietor of the *Tout-Paris Journal* to remove the first two words from its heading under penalty of fifty francs for each issue in contravention of the decision.

PARIS and London have been able to talk together for some time. It is now possible for a man sitting in London to write and sign a check in Paris. Tests were made a few days ago with Professor Gray's telautograph over the long-distance telephone wire between London and Paris. Seated in an office in Paris three engineers of the French government sent messages through to London, and for an hour and a half quite a correspondence was carried on. The distance over which the writing was carried was 312½ miles, and the transmission was perfect. It was found that eighteen words could be sent in thirty-six seconds. The writing was perfectly legible but somewhat ragged when a high speed was reached. An official report of the test is to be made to the French government.

HON. JETER C. PRITCHARD, of Madison county, North Carolina, representing the state of North Carolina in the Senate, is one of the youngest men ever honored in this way. Senator Pritchard is a printer and a newspaper man. The *High Point Enterprise* paid a glowing tribute to Senator Pritchard at the time of his election, and at a special meeting of Raleigh Typographical Union the following resolutions were passed :

Resolved, By Raleigh Typographical Union, No. 54, that in the election of the Hon. Jeter C. Pritchard to represent the state of North Carolina in the Senate of the United States, we recognize an honor conferred upon our craft, and upon organized labor; and, further,

Resolved, That, irrespective of political affiliation, we do heartily indorse the choice made by the General Assembly of North Carolina in the person of our colaborer to the honorable position to which he has been called, feeling that we, as a craft, have a representative in the United States Senate, and that the interests of all classes in the state may be safely intrusted to his watchful care at the seat of the national government.

THE Assistant Attorney General for the Postoffice Department has made an important ruling in regard to what are known as "newspaper laws." These so-called laws provide that subscribers to newspapers are liable for the price thereof unless they give express notice to discontinue, or when they give notices to discontinue without paying arrearages or refusal to take papers from the office, and that the publisher of a newspaper can have anyone arrested for fraud who takes a paper and refuses to pay for it, and it is a

dangerous trick to allow a subscription to run on for six months or a year and a half and then tell the postmaster to mark it "refused," or send the editor a notice to discontinue the paper. The department has time and again informed parties making inquiries and the public generally, that there are no such laws. The ruling now made, however, goes beyond this. It was to the effect that a publisher who makes a demand for payment of the subscription price of his paper through the mails, accompanied by a threat of enforcing such pretended laws in case the demand is not complied with, may be prosecuted for attempting to obtain money under false pretenses, provided he knows that such so-called laws have no existence as laws or decisions of the courts.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"THE SPACE PROBLEM" is the title of an illustrated booklet by Mr. Herbert L. Baker, whose writings are familiar to readers of this journal. Mr. Baker explains in his characteristic style some of the advantages of self-spacing type, and the brochure should be efficient for the purpose for which it is designed.

ELEMENTARY COLOR, BY MILTON BRADLEY.—This is a convenient text-book of 128 pages, containing the latest and most advanced theories on color. To printers and those engaged in the arts, the work should be exceptionally valuable. Space does not permit of so extensive a review as the subject requires, but we may find occasion to refer to it in another issue.

WARREN F. KELLOGG, publisher of the *New England Magazine*, forwards some fine specimens of advertising, produced for his publication. They are beautifully and daintily executed. The motto of the leaflet, entitled, "Success is as hard to woo as a pretty girl," should not prove true in Mr. Kellogg's case, with such well planned business literature to command him to the coy advertiser.

HARE & COMPANY, LTD., engravers and designers, 31 Essex street, Strand, W. C., London, England, have forwarded to us one of their pretty booklets, "All the World at the Fair," which was noticed so favorably during the Columbian Exposition. The book represents by colored pictures thirty-seven nationalities in gala costume, and as customary with Messrs. Hare's productions, is beautifully done.

SPEAKING of the spread of contagious diseases by means of books, *L'Imprimerie* states that a microscopic examination of new books disclosed very few bacteria; but that the books of a hospital library were found to be full of microbes after having been handled by the patients, as many as sixty-three varieties having been counted in a square centimetre. The majority of the bacteria were of an innocent character, but the representatives of tuberculosis, scarlatina and diphtheria were frequently encountered, hence it must be dangerous to moisten the fingers with the lips in turning the leaves of an old book.

THE "American Newspaper Annual," for 1895, published by N. W. Ayer & Son, newspaper advertising agents, Times Building, Philadelphia, Pennsylvania, has been received. The value of this compilation cannot be overestimated, to those directly or indirectly interested in newspaper or periodical advertising. A closely printed book of 1,483 pages, the extent of the information contained within its covers is satisfactorily revealed every time it is consulted.

THE INLAND PRINTER.

In the words of the publishers, we believe that "but few realize what an outlay of time and effort and cash this work calls for" on the part of the firm issuing it.

WE have received from Lord & Thomas, the well-known Chicago advertising agents, a copy of their Pocket Newspaper Directory for '95. It is a handsome morocco-bound book that will fit in, but not fill one's pocket or the pigeon-hole of his desk—full of terse and authentic information. This book is as attractive in its advertising pages as it is accurate in its ratings, and is an indisputable evidence that Lord & Thomas "know their business."

THE admirable article on the "Measurement of Color," published on page 460, in the February number of THE INLAND PRINTER, has received a great deal of attention from a number of sources in America and elsewhere. The article was brought to our attention through the *Photogram*, of London, the admirable little monthly which has been so successful in the line of photo-engraving and photographic work generally. Through an oversight proper acknowledgment was not made to the *Photogram* at the time of publication. We have pleasure in acknowledging the source of our information.

"CHIMMIE FADDEN," MAJOR MAX, and other stories, by Edward W. Townsend. New York: Lovell, Coryell & Co. Cloth, \$1; paper, 50 cents.

The collection of stories included in this work first appeared in newspaper form, and the favor with which they were received by the public has warranted their presentation in their present handsome form. The first glance at the twisted English of the ideal New York street arab inspires a distaste for Mr. Townsend's study. Patience will be rewarded, however, for the author has evidently a deep knowledge of the character which he describes. He has embellished and toned up the picture, but the full strength and flavor of the original is there. The short stories included in the book are distinguished by an adroit and significant reserve. The illustrations—zinc etchings from pen drawings—are excellent.

AMONG the advertisements in the "Want Advertisements" column this month, Mr. Chapman calls attention to a valuable time-saving compilation entitled, "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper." The book is one of those conveniences which a man will use until it is worn out, and then immediately secure another, if possible. Mr. Chapman is the recipient of a number of testimonials to the merit of the leaflet, among them being the following:

Office of
RAYNOR & TAYLOR,
Printers and Binders,
96 to 110 Bates street.
DETROIT, Mich., March 9, 1895.

Mr. A. Chapman:

DEAR SIR,—We have given your little book entitled "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper," a careful examination, and think it will prove a great time saver to the busy printer or stockman, besides saving possible mistakes in figuring.

The tables are very concise, and we had no difficulty in understanding them at once.

Foresaging a large sale for this valuable little book, we are Yours truly,

RAYNOR & TAYLOR.

THE ladies of the library committee of the Cotton States and International Exposition, which opens in Atlanta next September, are endeavoring to secure a representative collection of books written by women, to be exhibited in the library of the Woman's building. In order to make their list as complete as possible, they solicit the coöperation of publishers and authors of the West. They want books written by women who are either by birth, adoption or the

character of their work identified with this section; photographs, autographs, and any relics or mementos of a literary nature that may be obtainable; exhibits illustrative of printing or publishing enterprises carried on by women; examples of illustrative work in black and white, either for books, magazines or newspapers, which is exclusively the work of women.

THE American Authors' Guild has been incorporated in New York state. The particular business or object of the club shall be, first, to promote a professional spirit among authors; second, to foster a friendlier feeling and greater confidence between authors and publishers by devising some practical means of securing accurate returns of sales by the publisher; third, to advise authors as to the value of literary property and the different methods of publishing, and to see that their contracts are so drawn as to secure them their rights; fourth, to settle disputes between authors and publishers by arbitration or by an appeal to the courts; fifth, to maintain, define and defend literary property, and advance the interests of American authors and literature; and, sixth, for library, literary, benevolent and social purposes. The trustees for the first year are: James Grant Wilson, Julia Ward Howe, Moses Coit Tyler, Albert Matthews, Craven Langstroth Betts, Titus Munson Coan, Thomas W. Higginson, Richard H. Stoddard, Louise Chandler Moulton, Ellen Hardin Walworth, Olive Thorne Miller, Elizabeth Allen, Cynthia Cleveland, Newland Maynard and Edwin H. Shannon. The principal office of the club shall be in New York city.

TRADE NOTES.

MR. W. F. VANDEN HOUTEN, of the well-known New York printing house of Vanden Houten & Co., has been elected secretary and treasurer of the North America and Brazil Mail Steamship Company.

THE American Typefounders' Company has consolidated its two Cincinnati branches at 7 Longworth street. Hereafter the Cincinnati branch will do business under the name, American Typefounders' Company.

FROM C. B. Cottrell & Sons Company, New York, we have received a special catalogue of their two-revolution presses. The work was executed by the Alley-Allen Press, and is an excellent piece of printing.

A NEW ink has just been put on the market by the Jaenecke-Ullman Company, called barometric ink. Work printed in this new color changes from light pink to a decided blue, according to the conditions of the atmosphere. It is a decided novelty.

ALL branches of the American Typefounders' Company have dropped the use of local names, and will do business in future under the name, American Typefounders' Company. There are eighteen selling branches, the addresses of which are given on page 22.

HENCKEN & ROOSEN, manufacturers of printing and lithographic inks, 66 and 68 John street, Brooklyn, New York, have issued a fine, lithographed pictorial calendar, executed with their inks. The artistic excellence of the work should bring gratifying demands to the firm for their admirable specialties.

A CORRESPONDENT writing from the Pacific Coast says: "While I know it is out of your line of business, could you not through kindness suggest a good name that is unique and expressive for a new up-to-date printing office—job printing exclusively?" We trust our readers will lend their assistance to our correspondent.

THE new pony press manufactured by the Campbell Printing Press and Manufacturing Company, New York, called the "Century," is now ready for delivery, and orders

are being filled as rapidly as possible. The machine is said to be a success in every way, and the number of advance orders received for it would certainly indicate this.

"EMBOSSED 'Silktone' Art Menus" is the title on the front cover of a number of menu cards forwarded to us by Mr. Milton H. Smith, publisher of society address cards, 95-97 Andrew street, Rochester, New York. The examples are executed in a new color preparation to which Mr. Smith has given the name of "Silktone," and for which he has applied for a patent. The designs are new and the work is beautifully done.

FROM The Ault & Wiborg Company, makers of fine printing inks, Cincinnati, Ohio, we have received a catalogue which has just been issued by them. The claim of the company that their goods sell on their merits, and that they are of the highest quality, is evidenced in the examples before us. The depth and brilliancy of tone and the great variety of examples should make this catalogue more than ordinarily valuable to modern art printers.

IN the eastern states the Thorne Typesetting Machine Company has recently delivered machines to the following firms: Street & Smith, publishers, Rose street, New York (who use 4); Thomas K. Ferguson, 61 Frankfort street, New York; Portland (Me.) *Daily Argus* (who use 3); Pawtucket (R. I.) *Times* (who use 3); Portland (Me.) *Daily Press* (2); Brockton (Mass.) *Daily Times* (3); Rochester (N. Y.) *Abend Post und Beobachter* (2); *Kennebec Journal*, Augusta, Maine; Vickery & Hill, Augusta, Maine. The Thorne factory reports booming business.

F. L. MONTAGUE & COMPANY, sole agents for the Dexter folding machines, have recently taken orders from the *Youth's Companion*, of Boston, and from Houghton, Mifflin & Co., for several large machines. Their new rapid 4-16 or quadruple machine is meeting with great favor, and one of the first will shortly be set up in Donohue & Henneberry's, of Chicago. Orders for these machines have been taken from Ginn & Co., of Boston; Trow Directory Printing and Book Binding Company, of New York; Braunworth, Munn & Barber, of New York; the Werner Company, and several others.

FROM Sir Frederick Abel, Secretary and Director of the Imperial Institute of the United Kingdom, the Colonies and India, London, England, we have to acknowledge the general prospectus of a special exhibition of photography in its application to the arts, sciences and industries throughout the British Empire. Application for space in this exhibition should be made at once, as the exhibits must be installed and arranged in their cases not later than Thursday, May 2, 1895. All communications should be addressed to the Secretary of the Photographic Exhibition, Imperial Institute, London, S. W.

THE specimens of magazine and book illustrations, engraved on copper by the enameled half-tone process, entitled "Artistic Illustrations," recently issued by the New York Engraving and Printing Company, is an exceedingly artistic piece of work. One beauty of the production is that the plates are taken from the regular run of work and not made especially as samples for this particular pamphlet. They include work done for all of the leading magazines and large publishing houses of New York and other eastern cities. The making of illustrations as handled by this house has become as near perfection as any one could wish.

MM. CH. LORILLEUX & CIE, printing ink manufacturers of Paris, have issued a beautifully embossed calendar, consisting of a delicately colored bunch of chrysanthemums, with an arabesque border and panels printed in gold, on a deep gray ground. The subdued tones of the flowers are remarkably well chosen, and harmonize beautifully with the bronze border and dark background, while the embossing is

also artistically executed. While the general appearance is not so striking as the usual run of brightly colored American productions, the æsthetic appearance of the calendar more than compensates for this. Each leaf of the calendar proper contains an advertisement of some technical publication, useful in a printing office.

MR. L. WESSEL, JR., the writer of the chatty little monthly calendar blotters issued by Rubel Brothers, of Chicago, is something of a humorist, as the following excerpt from his "Salutatory" will prove:

The policy of this new aspirant for journalistic honors will be easily defined. It will observe neutrality in all things save one—the love for ink, in which particular it will generally be found "in the swim" and of "absorbing" interest. *The Blotter* appreciates congenial society, and will always prove a good fellow if not too roughly rubbed up against.

We hope to take up this ink question and treat—(sit down! sit down!)—and treat it just as you would treat any subject involving a bottle—of ink, paying due attention to all its multifarious shades and colors, and if we are successful in this we have no doubt *The Blotter* will be red. (How does your ink-stand this?) We are not sumptuous in our demands upon your hospitality, and if you cannot find a place for us in the sweet recesses of your private office, just locate us anywhere about the pen—(Does your pen-holder type-writes?)—or if you have no pen, of course the pencil do. Whatever rule you lay down we shall be ink-lined to follow. Where's the office boy?—can't eraser round our way once in a while?

IN the Superior Court, before Judge Beekman, a verdict was returned on March 14, for the defendant, in an action by Nathan D. Thompson against Albina Goodspeed, to recover \$1,122.16, the cost of a campaign book containing the lives of the late James G. Blaine and John A. Logan, issued during the presidential campaign. The defense was that the work was defective and erroneous in many respects. Among other peculiarities of the work one plate represented Blaine as a ragged boy kneeling by the bedside of his dying mother. Blaine was forty-one years old when his mother died. A poem on Logan, occupying eight pages of the work, and a chapter containing Garfield's letter of acceptance, were alleged by the defendant not to be pertinent to the character of the work as advertised. The grammatical construction of many of the sentences and a number of misspelled words were also complained of by the defendant.

EXHIBITORS who secured awards at the World's Fair have at last been placed in a position where they will be enabled to reap some practical advantage from the distinction. Under the existing law, supplemented by red-tape regulations in the departments, newspapers have been debarred from securing electrotypes of medals to be used for advertising purposes, and have been debarred from printing them. A measure to correct this evil was drawn up and slipped into the sundry civil bill just before it passed the Senate. It directs the Treasury Department to furnish to exhibitors and to newspapers as many electrotypes of medals as are desired, the cost, of course, being paid by the applicant. The amendment will undoubtedly be accepted by the House and become a law. Its effect will be to allow every exhibitor who received a medal to advertise that fact in the best manner possible, which is, of course, by printing a facsimile of the medal and award. This will be good news for the thousands of firms awarded medals who thus far have been inclined to believe that the distinction was not worth having.

THE BOOK OF SPECIMENS FOR 1895, issued by the A. D. Farmer & Son Typefounding Company, is remarkable for the large number of beautiful and useful faces set forth therein. With the return of taste to the plainer styles of display a greater fastidiousness will be shown in the accuracy of fitting and cleanliness of cut of all styles of type. In these qualities the specimens shown in the book before us display admirable perfection. The Chicago branch of this foundry, managed by Mr. Weatherly, is now 111-115 Quincy street, the recent enlargement of the

premises being a gratifying evidence of the growing appreciation of the type of this foundry's manufacture. Included in the catalogue are a large variety of borders, ornaments, cuts and other et ceteras for the printing office. A recent testimonial to Mr. Weatherly's energy and business alertness appeared in the *Wisconsin State Journal*, of Madison, Wisconsin, under date of March 15, thus: "Mr. John Hawks, manager of the State Journal Printing Company, has returned from Chicago, where he placed an order for two and a half tons of the latest and best book type, ordered of S. M. Weatherly, the western agent of A. D. Farmer & Son, typefounders, of New York city. The type will be used for law book and other fine printing, and is one of the most considerable orders for fine type ever placed from Wisconsin."

OF INTEREST TO THE CRAFT.

ALBANY (N. Y.) TYPOGRAPHICAL UNION, No. 4, and the *Sunday Telegram*, of that place, are having a bitter fight, the result of the *Telegram's* non-unionizing its office.

THE American Typefounders' Company has added a new size to its Porson Greek series. As the sale of Greek is limited, printers will not fail to appreciate the real enterprise displayed in producing this best of all Greek faces. The American Typefounders' Company is the only firm which makes Greek in the United States.

THE American Typefounders' Company has just printed a specimen circular showing two series of Hebrew, one of Rabbinic and Russian type. We believe the manufacture of type for these languages is at present exclusively in the hands of the American Typefounders' Company. This circular will be sent on application to any of its eighteen branches.

THE following officers have been elected during the month by Cleveland Typographical Union, No. 53: Charles E. Bowman, president; J. B. Reynolds, vice-president; A. T. Proctor, treasurer; A. W. Thomson, secretary; executive committee, J. J. Smith, S. S. Hester, William Steffens; auditing committee, Messrs. Werschmidt, Hutzleman, Brown; delegates to State Printing Assembly, Messrs. Proctor and Scott; sergeant-at-arms, Thomas J. Maguire.

THE question of the desirability of separate local unions for job and newspaper printers has again been forced into prominence by a recent meeting of dissatisfied job and book compositors in Chicago. The complications liable to follow an arrangement of separation seem to cause a lack of enthusiasm in the movement, particularly in view of the probable numerical equalization of job and newspaper compositors by the increasing use of typesetting machines.

A MAN with a very large heart and one that is located in the right place, is Mr. Henry C. Saffen, of Brooklyn, New York. When he was recently elected to the position of clerk of Kings county, he presented his entire printing plant, valued at over \$30,000, and good will of same, in fee simple, to six of his oldest employees in trust for the force of thirty men he employed. Mr. Saffen is a firm believer in profit-sharing and the business is to be conducted on the coöperative plan. Mr. Saffen is a member of Typographical Union, No. 98, and most of his men have been with him a good many years.

FROM Mr. H. J. Wendorff, color pressman of the *New York World*, we have received a number of the colored supplements of that paper. The work is certainly admirably done. Mr. Wendorff is one of those rare geniuses in the pressroom who are able to make a press fulfill its utmost possibilities, and out of the most unpromising materials obtain the most delicate and refined effects. That New York should select a Chicago pressman for so important a

position as that which Mr. Wendorff occupies is certainly gratifying to western pressmen, and is an additional testimonial to Mr. Wendorff's well-known ability.

THE large number of personal inquiries which Mr. William J. Kelly has received of late relating to overlay cutting, making-ready, mixing colors, composition, display, etc., have induced him to take up the matter a little more seriously, and he has now commenced giving a few private lessons at his home in Brooklyn and by mail. The scheme is a good one, and, in the hands of so competent a man as Mr. Kelly, should have a marked influence in developing the latent talents of ambitious young printers.

MR. JAMES J. MURPHY, the president of Typographical Union No. 6, New York city, has recently been appointed school trustee for the Sixth Ward, by the New York Board of Education. As this is the first time that a trade-unionist has been appointed to so important a position, the press generally congratulates Mr. Murphy on the credit which he reflects on organized labor by his distinguished personality. On the occasion of Mr. Murphy's appointment a very interesting sketch of his life appeared in the *New York Union Printer and American Craftsman*, which we would gladly reproduce at this time did space permit.

A CORRESPONDENT of the *Allgemeiner Anzeiger*, of Frankfort, gives some interesting details of the printing business in Madagascar. The writer of the article ought to be well posted on the subject, having resided for eighteen years in the island, during ten of which he was editor of the *Madagascar Times*. Printing was introduced into that country in 1827 by the English missionaries, who established an office to do their own work. Some years afterward the government opened an office at Tananarivo, the capital of Madagascar, where there are now eight offices; and several other cities also have printeries. The most important is that of the British missions, which employs fifty hands, and in addition to printing, does ruling, binding, etc. The manager is the only white man employed, the workmen being all natives, who work for



FROM ORIGINAL DRAWING BY
JOHN SLOAN.

\$3 a month, nine hours constituting a day's work. Commercial work is done at these offices at an exceedingly low figure, and the premier exercises a rigid censorship over all publications. The Quakers' Missionary Society has a lithograph press and pays its native lithographers \$5 a month, the men being able to live on this salary owing to the excessive cheapness of everything in the island. The Society for the Propagation of the Gospel, which prints religious works exclusively, employs thirty hands. All the offices are kept busy and turn out work at a remarkably cheap rate. At Tamatave are two printing offices which turn out two miserably printed newspapers. On the whole, the island would not seem to offer great attractions to foreigners — particularly those who are printers.

Easter Chicks.

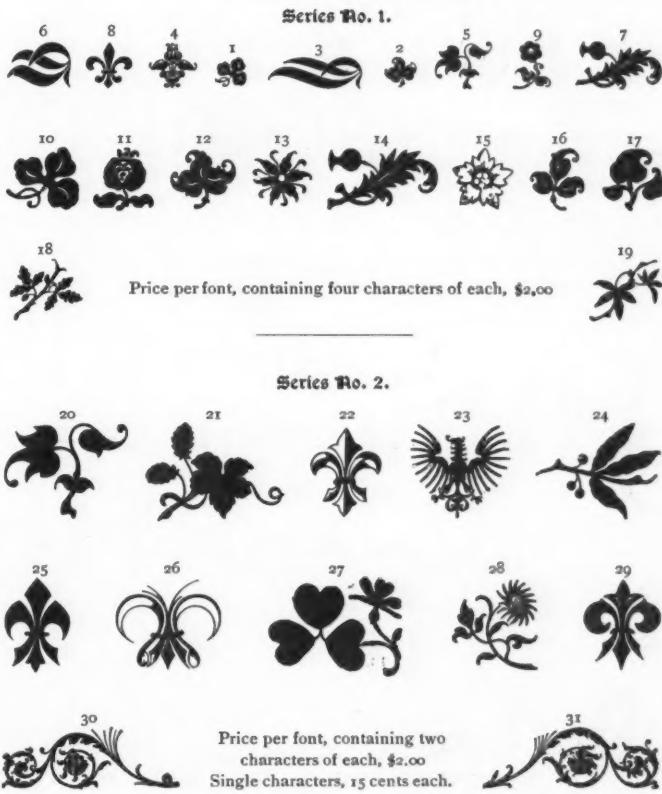
Price per font, containing one character of each, \$2.25
Single characters, 25 cents each.

Moonies.

Price per font, containing one character of each, \$1.00
Single characters, 25 cents each.

Bikes.

Price per font, containing one character of each, \$1.75
Single characters, 25 cents each.

Gem Ornaments.

Manufactured by **BARNHART BROS. & SPINDLER, Chicago, Ill.**

GREAT WESTERN TYPE FOUNDRY, OMAHA.
ST. LOUIS PRINTERS' SUPPLY CO., ST. LOUIS. } FOR SALE BY } MINNESOTA TYPE FOUNDRY CO., ST. PAUL.
GREAT WESTERN TYPE FOUNDRY, KANSAS CITY.

PHILADELPHIA LINING GOTHIC

American Type Founders' Company

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURGH, 308 Wood St.

CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-17 Longworth St.
CHICAGO, 139-141 Monroe St.
MILWAUKEE, 89 Huron St.
ST. LOUIS, Fourth and Elm Sts.
MINNEAPOLIS, 113 First Ave., South

ST. PAUL, 84-86 East Fifth St.
KANSAS CITY, 533-535 Delaware St.
OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

TYPOGRAPHY

Mechanical APPLIANCES

American Type Founders' Company

PHILADELPHIA LINING GOTHIC

American Type Founders' Company

BOSTON, 144-150 Congress St.
 NEW YORK, Rose and Duane Sts.
 PHILADELPHIA, 606-614 Sansom St.
 BALTIMORE, Frederick and Water Sts.
 BUFFALO, 83-85 Ellicott St.
 PITTSBURGH, 308 Wood St.

CLEVELAND, 239-241 St. Clair St.
 CINCINNATI, 7-17 Longworth St.
 CHICAGO, 139-141 Monroe St.
 MILWAUKEE, 89 Huron St.
 ST. LOUIS, Fourth and Elm Sts.
 MINNEAPOLIS, 113 First Ave., South

ST. PAUL, 84-86 East Fifth St.
 KANSAS CITY, 533-535 Delaware St.
 OMAHA, 1118 Howard St.
 DENVER, 1616-1622 Blake St.
 PORTLAND, Second and Stark Sts.
 SAN FRANCISCO, 405-407 Sansome St.

48 POINT NO. 948

5 A 7 a \$8 50

PATRONS Mentioned

36 POINT NO. 936

6 A 9 a \$7 00

Cosmopolitan SOURCES

30 POINT NO. 930

8 A 10 a \$6 00

SUBORDINATE Congregations

24 POINT NO. 924

12 A 16 a \$5 25

Machine and Casting DEPARTMENTS

18 POINT NO. 918

14 A 22 a \$4 75

**Seasoned Balustrade
HANDSOME**

14 POINT NO. 914

20 A 30 a \$4 50

**Generous and Tempting
INDUCEMENTS**

12 POINT NO. 912

25 A 38 a \$4 25

**Eminent Senators Debating
QUESTION ARGUED**

10 POINT NO. 910

30 A 45 a \$4 00

**Offered During the Holiday Season
GREAT REDUCTIONS**

8 POINT NO. 908

38 A 50 a \$3 75

Declined with Thanks by Suburban Visitor
 RAILROAD TRANSPORTATION
 1234567890

6 POINT NO. 906

40 A 50 a \$3 50

Midwinter Pleasure Beneath a Starry Firmament
 SLEIGHING PARTIES ORGANIZED
 1234567890

**American Type Founders' Company**

PHILADELPHIA LINING GOTHIC

American Type Founders' Company

BOSTON, 144-150 Congress St.
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 KANSAS CITY, 533-535 Delaware St.
 OMAHA, 1118 Howard St.
 DENVER, 1616-1622 Blake St.
 PORTLAND, Second and Stark Sts.
 SAN FRANCISCO, 405-407 Sansome St.

48 POINT NO. 1448

3 A 5 a \$11.25

FAST Horse

36 POINT NO. 1436

5 A 7 a \$9.75

Bright MATCH

30 POINT NO. 1430

6 A 9 a \$8.25

HEROIC Regiment

24 POINT NO. 1424

9 A 12 a \$7.00

Australian MOUNTAINS

18 POINT NO. 1418

12 A 15 a \$6.00

**Roads Paved
CEMENT**

12 POINT NO. 1412

16 A 26 a \$5.00

**Streams Dredged
WRECKAGE**

8 POINT NO. 1408

25 A 40 a \$4.50

**Sedate Elocution Teacher
JUVENILE SCHOLAR**
1234567890

14 POINT NO. 1414

15 A 22 a \$5.50

**Houses Bought
TENANTS**

10 POINT NO. 1410

22 A 33 a \$4.75

**Mountains Traversed
DANGEROUS**

6 POINT NO. 1406

28 A 45 a \$4.25

**Furnished Apartments Rented
TOURISTS DOMICILED**
1234567890

NNNNNNNNNNNnnnnnnnnnnnn

American Type Founders' Company

CLEVELAND SERIES
STANDARD LINE

THE EXPLORING OF THE NILE SWIMMING RIVERS MASTER DAMEON

HOW LITTLE AFTER ALL WE KNOW OF WHAT IS ILL OR WELL--HOW LITTLE OF THIS WONDROUS STREAM OF CATARACT AND POOLS THIS STREAM OF LIFE THAT RISES IN A WORLD UNKNOWN AND FLOWS TO THAT MYSTERIOUS SEA WHOSE SHORE THE FOOT OF ONE WHO COMES

HAS NEVER PRESSED-- HOW LITTLE OF THIS LIFE WE KNOW--THIS STRUGGLING WAY OF LIGHT BETWIXT GLOOM AND GLOOM--THIS STRIP OF LAND BY VERDURE CLAD BETWEEN THE UNKNOWN WASTES--THIS THROBBING MOMENT FILLED WITH

LOVE AND PAIN--THIS DREAM THAT LIES ALONG THE SHADY SHORES OF SLEEP AND DEATH--WE STAND ON THIS VERGE OF CRUMBLING TIME--WE LOVE WE HOPE WE DISAPPEAR--AGAIN WE MINGLE WITH

THE DUST--AND THE KNOT INTRINSICALLY FALLS APART--BUT THIS WE KNOW--A NOBLE LIFE ENRICHES ALL THE WORLD--THE HAPPIEST DREAM IS ETERNAL REST FREE FROM PAIN.

A TRADE JOURNAL LATELY ISSUED THE FOLLOWING TIMELY NOTICE RELATING TO A METAL MUCH USED IN TYPE MAKING:-

THE WORLD'S SUPPLY OF ANTIMONY SEEMS ABOUT EXHAUSTED. THE PRICES

HAVE BEEN GOING UP STEADILY FOR SEVERAL MONTHS

WHILE DEALERS ARE ANXIOUSLY

COMPLETE SERIES, Eleven Sizes, \$23.95.

22222 HHHHHHHH 444444

ART BORDERS



NO. 1271.



NO. 1272.



NO. 1273.

IN FONTS OF 2 FEET, 75 CENTS.



NO. 1806.



NO. 1805.

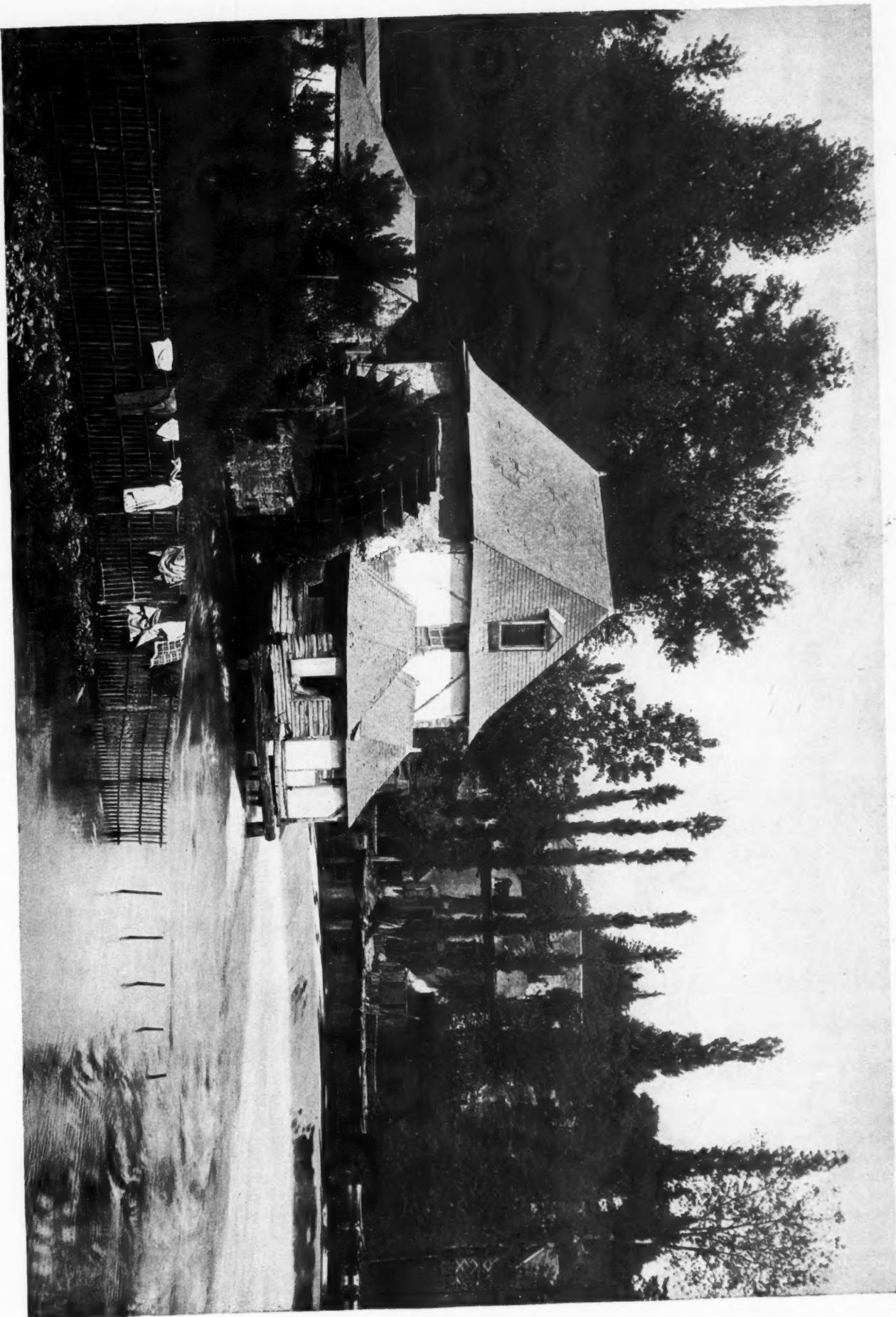


NO. 1807.

IN FONTS OF 2 FEET, \$1.25.

CLEVELAND SERIES...6 Pt. No. 1, 35 A \$1 25..No. 2, 30 A \$1 25..No. 3, 30 A \$1 25..No. 4, 30 A \$1 50..8 Pt. No. 1, 30 A \$1 75..No. 2, 30 A \$2 00..12 Pt. 20 A \$2 30..14 Pt. 20 A \$2 80..20 Pt. 10 A \$2 70..24 Pt. 8 A \$3 40..30 Pt. 6 A \$3 75.

THE STANDARD TYPE FOUNDRY, 200 SOUTH CLARK ST., CHICAGO.



Halftone engraving by
SUFFOLK ENGRAVING COMPANY,
275 Washington street,
Boston.

"MOULIN SUR LA SARTHE."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

BENJAMIN FRANKLIN would have bought the inks made by The Queen City Printing Ink Company had they been made when he was in business, as he always bought the best in the market.

FROM Woodruff's Engraving and Advertising Novelty House, Ravenna, Ohio, we have received a specimen of the catalogue, "Aids for Printers," which they have been advertising in these pages. The "aids" consist of a varied number of original cuts, designs, head and tailpieces and borders, in which a number of stipple effects are of great originality. Mr. Woodruff claims for his specialties that he has in their production carefully studied the needs of printers and that the merit of adaptability, in addition to artistic quality attaches to them. The book is printed in a variety of tints and colors to show the various effects of the designs. The Sherwood Press, of Ravenna, Ohio, are the printers. Mailed to any address for 10 cents.

A NEW RABBETING AND BEVELING MACHINE.

Elsewhere in our advertising pages in this issue, Messrs. George E. Lloyd & Co., manufacturers of electrotyping and stereotyping machinery, Jackson and Canal streets, Chicago, present an illustration of a rabbeting and beveling machine which they have lately produced, designed especially for rabbeting and beveling copper and zinc etchings. This machine has won much favor from those who require such mechanism, and it is already placed in all of the more important engraving houses in Chicago and elsewhere, and has earned unstinted praise for its efficiency and simplicity of construction.

JOB TICKETS AND OFFICE METHODS.

Messrs. Fleet, McGinley & Co., printers, Exchange place and Commerce street, Baltimore, Maryland, would be pleased to exchange with a number of printers using "The Inland Printer Account Book," the samples of job tickets used in the conduct of their business. This method of interchange is mutually helpful to printers in deciding upon the most suitable method of keeping track of the work of any office, the run of custom in which has a special tendency. The editor of THE INLAND PRINTER will be pleased to receive from employing printers descriptions of their methods in this regard and publish them from time to time.

A REMARKABLE AND GRATIFYING TEST OF THE HUBER PRESS.

The curiosity of many will be aroused by the remarkable illustration of a damaged electrotype reproduced by photo-engraving, shown in an advertising page in this issue, in the space purchased by Messrs. Van Allens & Boughton. The half-tone is the evidence of a most remarkable test to which one of the Huber presses was recently subjected and which it withstood without the least perceptible jar, strain or injury of any kind. While the press was running at full speed, printing from an electrotyped form, a key became detached from the line shaft, and unnoticed by the pressman, dropped upon the smoothly moving form. The press gave no indication of any unusual obstruction, and the first intimation of the accident was displayed in the defective sheets. The damaged plate, which was mounted on a wood block with a warped grain, was not split. The key seemed to have cut its impress out of the

electro and forced it down into the tough wood as though the wood were some plastic material of small resistance. Mr. H. W. Thornton, the western representative of Messrs. Van Allens & Boughton, sole agents of the Huber press, secured the electro and with characteristic enterprise had it photographed in a number of ways. None of the photographs, however, give an adequate idea of the depth or appearance of the depression made in the cut, but the best was chosen and is thus presented to the consideration of our readers. Mr. Thornton, in addition to the good favor which always attends the representative of high-grade goods and a well-known house, has a pleasant and engaging personality. At his office, 256 Dearborn street, Chicago, he has the original electro on permanent exhibition, and on this subject he is really eloquent.

THE IMPROVED PERRY QUOIN.

When the Perry quoin was first noticed in these columns its meritorious features made it at once a favorite. Since that time the Perry Quoin Company have developed and perfected it, reducing it in size to occupy the space of any wedge-shaped quoin now on the market and manufacturing it of the best quality of malleable iron. A casehardened nickel-plated steel key has also been adopted which is exceedingly durable. The advertisement of the company showing an illustration of the quoin appears on another page. The Perry Quoin Company is now located at Room 507 Pontiac Building, corner Dearborn and Harrison streets, Chicago.

A RELIABLE MEXICAN AGENCY FOR AMERICAN EXPORTS.

We are pleased to acknowledge an announcement from Eduarde M. Vargas & Co., Yrapuato, Gto., Mexico, publishers of *La Revista Tipografica*, informing us that they are prepared to act as the Mexican agents to American manufacturers of printing presses and supplies. Messrs. Vargas & Company say that American manufacturers can find a new market in Mexico, where printing is making progress and where many foreign manufacturers are importing their goods. Yrapuato is located in the most central mercantile point, with communications everywhere with railway direct between the United States and Mexico City, Tampico (an important seaport on the Mexican Gulf) and Mexico, and the city therefore offers an exceptionally good place for trade. "Frequently printers visit our city," write Messrs. Vargas, "to see our printing office and to buy printing machinery, and we give them valuable information about printing machinery, new tools, etc., unknown until now in other printing offices. Our paper, *La Revista Tipografica*, is forwarded directly to every printer throughout the country, and it is the best medium we have found to bring us into acquaintance with all the printers. By this means, also, foreign manufacturers can be introduced to the Mexican craft, and if they should see fit to put advertisements in our publication, we are convinced that the results would be exceedingly satisfactory to them."

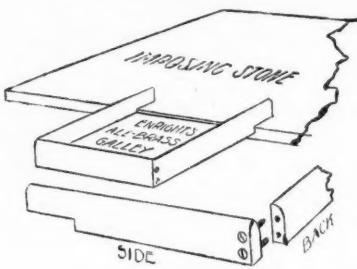
METAL FURNITURE.

The Metal Base Electrotype Company, of Newark, New Jersey, are manufacturing an improved design of metal furniture which embodies great strength and resistance to pressure, and is materially lighter in weight than other makes on the market. It is practically impossible to crush one part without affecting the entire piece. It is made in sizes from 2 by 4 to 10 by 40 picas, and a font of sixty-seven different sizes only weighs sixteen and one-half pounds. Their advertisement in this issue shows a cut of the furniture, and it will be seen that the top and bottom are concave, thereby giving a greater resistance to pressure than a straight sur-

face; the concave surfaces are supported at the center by a strip of metal which acts as a keystone; the strips being in turn strengthened by cubes, this being the strongest possible combination, of its class, known to science. It is absolutely accurate in measurement, as each piece is trimmed by machinery designed especially for the work. The furniture is being used extensively throughout the eastern states, and is pronounced a great success.

A NEW TIME-SAVING AND PI-ABOLISHING ALL-BRASS GALLEY.

A new style of all-brass galley has recently been devised by Mr. Daniel R. Enright, a job printer of Stamford, Connecticut. This galley's points of merit are almost instantly evident to the discriminating printer — and the expression, "Just the galley I have been wanting," is frequently heard



from printers when shown the galley, or drawings of it. Whoever has watched a number of printers correcting or changing standing pages, taking them from slides, boards, stones, etc., calling on each other for assistance in pushing the pages on the galleys, cannot fail to have noticed the inadequacy of the ordinary galley for this style of work, and the frequent loss by "pi" occasioned by too-venture-some printers using it — frequently a serious loss when presses are waiting. The drawing of Mr. Enright's galley shown herewith sufficiently explains its merits. The extension of the side pieces are the main advantages. The galley is all brass, and very substantially made. It has all the advantages and none of the disadvantages of any galley on the market, and can be made as cheaply as any of them. Mr. Enright not having the time or capital to introduce this galley as its merits require, has decided to sell his patent-right in it outright, or in part, or make terms which will be mutually satisfactory. The investment is a safe one. Address all letters to Daniel R. Enright, Hanrahan avenue, Stamford, Connecticut.

A NEW TYPE METAL.

A considerable stir has been caused in typefounding circles in Chicago during the month by rumors of a new type metal about to be placed on the market, and a few specimen letters cast from it have been passed from hand to hand, and have caused much astonished comment by their exceeding hardness, light weight and excellent finish. A curious stereotyper forwarded a specimen letter to A. L. Barr, who conducts the department on stereotyping and electrotyping in this journal, and he gives the metal indorsement, as will be noted in his Notes and Queries in this issue.

THE INLAND PRINTER has not yet been authorized to give the names of those connected with the development of this new metal. Suffice it to say they are practical typefounders of long experience, expert mechanics, and well versed in metallurgy. The qualities of this metal are best understood by those most interested when briefly summarized. In the first place type made from it is practically indestructible. In it there is no variation as to height, width or body — it is always the same. For stereotyping the metal will become indispensable — as heat connected with this work has no effect upon it. It dispenses necessarily with the copper-facing of type, as the lines cannot be broken by any ordinary usage. No electrotype matrices are used in making type from this metal. All fonts are cut

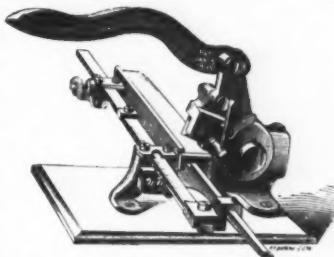
on steel and by the best artists in the business, and all work is carried out on the point system, the punches being cut to conform to the body of the type, so that some characters will not appear to vary in thickness, as appears at present in many of the products of our foundries. Leaders, braces, dashes, etc., will line perfectly, and can be justified on the point system without the use of cardboard or paper, from the smallest to the largest size, and will be sure to lock correctly, because there is no chance of the type gaining in any way whatever. The type is all cast with one class of metal, and special characters are cut, cast and delivered in a few hours' notice.

This typemetal is lighter than ordinary typemetal in a ratio of about 28 to 40. Its melting point is about 1,000° Fahrenheit. A 24-point letter placed in a vise and struck repeatedly and heavily sidewise with a sledge bent slowly and reluctantly — but showed no sign of fracture. Another letter faced up in the vise and polished briskly with a rasp displayed insignificant attrition considering the test. A fine new 72-point script capital made from ordinary metal was then placed on its side under a powerful lever and a 24-point letter placed on it face down. The lever was then brought down, driving the new typemetal through and smashing and crumbling the old as though it had been a piece of dried putty. The crushing letter was not scratched.

A piece of babbitt metal was then shown into which a letter made from this extraordinary typemetal had been swaged. The letter appeared less damaged than an iron spike would have appeared in a similar test. It had also split the babbitt metal in two. The letters were then driven into tough wood knots, crushed into solid compressed papier-maché and subjected to almost every test which ingenuity could devise, all serving to establish firmly a belief in the extraordinary and valuable qualities of this remarkable metal. Finally to arrive at the definite resistance of the metal a 24-point letter was placed on a registered toggle press and a pressure of five tons was brought to bear on it but the type was not even slightly defaced.

EAGLE LEAD AND RULE CUTTER.

Bentley, Conner & Co., 18-20 Chambers street, New York, have patented and placed on the market a lead and rule cutter which contains features that every printer will recognize have been lacking in machines now in use, and the wonder is that they were not thought of and applied before. The plunger has been done away with by using long bearings, thereby giving more room around the knife. One knife is used for both leads and rule, a straight or slant cut being easily obtained by a small lever in the head of the machine. The gauge, graded from one to forty-eight picas, is placed in front of and separate from the bed, and gives the size in front of the knife instead of in the rear, as in the old cutters, thereby giving a continuous feed, the cut material falling clear of the next piece. While the front gauge is to forty-eight picas, the table or bed gauge is ninety-six picas, giving a range not reached by any other machine. The gauge, while movable, can be fastened, not only with a thumbscrew, but also with a lever which gives an absolute lock, so that the operator, unless careless, can cut any number of pieces of lead or rule to a perfect pica point, without varying a hair. Great care has been taken in the construction to have all wearing points made of steel and carefully hardened. Printers will readily see the advantages of the machine, and we bespeak for it a large sale.



THE INLAND PRINTER.

AN OPEN LETTER TO THE INLAND PRINTER COMPANY.

253 BROADWAY,
NEW YORK CITY, March 24, 1895.

GENTLEMEN,—Your article in the March issue, entitled "Brains Versus Bluff—Inventor Versus Imitator," contains statements which are not true and which, moreover, are calculated to deceive the fraternity which you claim to impartially serve. Notwithstanding I take it for granted that the space was paid for and even that you did not prepare the article in question; still, as it was not signed, and as it aims to appear as of *editorial* utterance, which you do not disclaim, I therefore hold that this puts the responsibility thereof upon you. I hasten to say, however, that I do not suppose you intended to issue a falsehood while I firmly believe you will properly apologize upon learning the facts, as follows:

First, that "the Universal printing press is the *invention* of Mr. Merritt Gally." This is a deliberate falsehood, and if the statement had been signed by the person named I should more tersely characterize the claim. It is true that a few hundred Universal presses were first built at Rochester, New York, under the supervision of the PATENTEE, that is the (then) Rev. Merritt Gally, which resulted in the financial ruin of the manufacturers, Mr. L. C. McNeal and the late Henry C. Hamilton. But the Universal press was originally a mechanical failure, fatally defective in principle, until partially corrected by the inventions and designs, *not* of the ex-reverend gentleman just named, but by the late C. A. Davis, of the Colt's Arms Company, and by myself. If you question this assertion I stand ready to supply you with copies of the affidavits, to this point, sworn to by the said Davis and by McNeal, together with those of Mr. Harbison, then treasurer, and of General Franklin, then vice-president, of the Colt's Company, submitted in the cause in equity, Gally against the Colt's Company and myself, decided against the plaintiff, March, 1887, by Judge Shipman, of the United States court.

Now, had these controlling inventions been patented in the United States the monopoly of the Universal would yet have been in force; but they were not patented here, and why? Simply because the Colt's Company, the owners, neglected it, and also because Mr. Gally had no legal nor moral right to a patent; and he in fact did not patent these improvements (mark) *in the United States*; as here an oath is required, a kind of falsehood which constitutes perjury. But as matter of record he did apply for and he did obtain patents for inventions of Davis and myself in Great Britain and in Germany, where an oath is not required, and he did go so far as to *sign the papers* (now in my possession) for an American application.

Second. "It's," the Universal's, "chief competitor for public favor *was an imitation*." This, by the context, undoubtedly refers to the "Colt's Armory" press, designed by me. This statement, like unto the first, is a deliberate falsehood; for the "Colt's Armory" press was a distinctly novel design, and was placed upon the market before the present imitation of our original Universal was launched upon its troubled sea; for the building of the Universal was voluntarily discontinued by the Colt's Company simply and solely because its defects could not be entirely eliminated, a better design, less expensive to its users to maintain, was desired and a better one was supplied, upon which at least a dozen patents have been taken of the broadest scope. Moreover, we still have the patterns, tools and appliances for manufacturing the Universal, and we, in fact, yet largely supply parts for the repair of these presses; the demand for which, unfortunately to the users, is all too large.

Third. I am glad to see, for the first time, a copy of that famous Chicago Award (which we missed, it is alleged), and

here, *Messieurs*, I gracefully "accept the situation and *go by the record*," which I briefly review: In mechanical novelties, the Columbian award for A. D. 1893, is to the "double form-inking attachment." This was originally invented by me, and is shown in American and German pamphlets of about A. D. 1880. Then there is the second element, "Connecting rod cams which produce the platen dwell." This originated with Mr. McNeal, was *patented* by Mr. Gally; then made a practical success by the improvements of Mr. Davis and Professor Richards, and was again improved and also patented by myself; this being the only patent now in force on this device. Aside from the foregoing "inventions," the Award covers two references to "nickel"-plated parts, and there is no doubt but that the learned expert, the "individual judge," was imbued with the belief that this "inventor" had both discovered the metal, *nickel*, and the process of its electrical deposition—on presses. There are also three references to "high finish" and scraping "to fine-surfaced face," undoubtedly a new discovery this, and no revamping of a lost art!

And now, concluding, as to the application of the foregoing; which is this:

I have no controversy with you or any person, firm, or corporation who may legitimately make or vend a press dubbed by name the Universal or the Universal *in fact*; the Universal as it, *in fact*, is known to the trade; for anyone can now make it who chooses to do so. It, the real, the actual Universal, in truth, was well made; it was the result of hard, close, painstaking effort; it may not have been a mighty "invention," the outburst of genius, but it was the result of trained engineering skill, and of character in maintaining material and manufacture; the *duplicate* of such a machine as this will not tend to lower the standard, but will assist in keeping it up. It was this machine which I and my associates, the Colt's Company, made, produced, originated, built up; hence, Messrs. Publishers, when you deliberately assert that the result of our effort was due to another source and then apply this argument as a reason wherefore a competitive machine, and that, too, not a duplicate, is by right of such experience and knowledge entitled to the special consideration of the craft you, by innuendo, attack us unjustly and mislead the public.

Whether the present alleged improvements of this "inventor" have not been mistaken, in the glow of genius, for mere changes; or whether they are of better gauge than his earlier attempts, "good enough," is not here the question; for the sake of printerdom let us hope they are; but the present urging fact to be considered is that the Universal press, the original Jacob, should not be confounded with Its Imitation; for the person who has simply helped himself to the work of others, claiming it as his own, is quite as likely to have missed being "inspired" at the second seance as at the first.

Be this as it may, however, I submit to you, gentlemen, that your position in this matter has been fully disproved and therefore call upon you to frankly admit it.

Very respectfully,

JOHN THOMSON, President,
JOHN THOMSON PRESS CO.

A SUIT FOR FIFTY THOUSAND DOLLARS.

Messrs. Bingham & Runge, large manufacturers of printers' rollers, Cleveland, Ohio, a few years ago got up an important invention in the shape of a carrier for shipping job press rollers out to the trade. The object of this carrier was to protect the rollers so that they could be shipped by express without any danger of being damaged, and also to save transportation charges and boxing. From the very first, the value of these carriers was recognized by the trade. While this carrier was protected by United States patent,

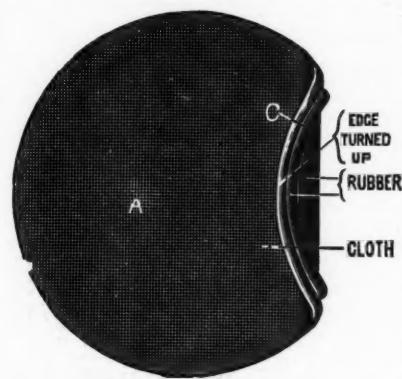
still some of the rival manufacturers of the country, recognizing the value of the device, began to use them. The owners of the patent, Messrs. Bingham & Runge, have recently entered suit against one of the infringers in Philadelphia for \$50,000 damages, and are pushing the matter vigorously; and propose, as soon as this suit is determined in their favor, to stop other infringers.

THE ADAMSON DISK COVER.

This invention consists of a cloth disk lined with rubber, and having a rubber clamping edge so as to fit over the ordinary round ink disk of any job press. The cloth side of the cover comes in contact with the rollers and on it the ink

is distributed, the disk revolving in the usual manner; the cloth becomes saturated with the ink, especially if the thinner and freer-copying kinds are used, and a much longer run can be made without re-inking.

When the job is completed, it is only necessary to remove the cover, fold the



inked side together, and the disk is ready for ordinary ink; thus saving the time usually wasted in washing up, as well as the ink, all the ink on the cover being ready for use next time it is wanted. In ink alone these covers will save their cost in less than six months, to say nothing of the time and vexation saved—which is usually lost in washing up an oily ink before starting up copying ink, and again on changing back to ordinary ink.

By using these covers, and keeping a separate set of rollers for copying-ink work, less than five minutes will be sufficient to make the change from black ink to copying ink, or vice versa.

These covers are of great value to printers doing imitation typewriter work, and it is one of the many inventions of Charles E. Adamson, who is well known in that art.

The covers are manufactured in all sizes by the American Imitation Typewriter Company, of Muncie, Indiana.

HALF-TONES FROM HALF-TONES—THE ILLINOIS ENGRAVING COMPANY.

The interesting and beautiful drawings of Mr. George F. Morris which accompany his biographic sketch printed elsewhere in this paper, are shown with remarkable brilliancy and detail, though much reduced from the original drawings, by the admirable half-tone work of the Illinois Engraving Company, 346 to 350 Dearborn street, Chicago. The business of this company is steadily growing, the quality of the work produced being exceedingly fine—a recent example of their skill in reproducing a half-tone cut from a half-tone print showing almost no difference between the first proof and the reproduction. The company first began business in 1893 under the title of the Boston Photo-Engraving Company, but the name was changed to the present style in 1894, when Mr. H. McRoy came into the business. Mr. McRoy's long experience of over twenty years in engraving of all kinds has admirably fitted him for his present responsible position—and his appreciative and artistic consideration of present-day needs in the line of engraving enables him to promptly and satisfactorily fill the desires of every customer. Mr. H. C. Maley is the energetic business manager of the concern, and his motto of "prompt and satis-

tory work" is carried out in a way to win him friends as well as dollars. Mr. R. H. Nicholson is the secretary of the company.

CORRECT PRINCIPLES IN PRESS BUILDING.

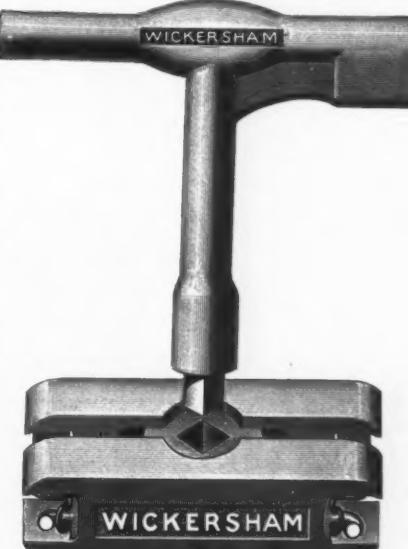
A great many job presses are built with proportions that convey the impression of strength, but which will develop weakness in vital points when put to the test. Every pound of superfluous iron in the running parts increases friction and adds to the consumption of power. There can be nothing stronger or more rigid than a solid frame, well reinforced where there are bearings for shafts and studs, and in all parts sustaining the strain of impression. The Golding Jobber has all these essential points. The construction is such that strain is compression, and the bed is so supported that it is impossible to spring it under any pressure supportable by iron. All the shafts and studs are steel. This press won first prize at Chicago.

A LABOR-SAVING SCHEME.

Barnum, Phineas, the showman, had one address that sufficed. 'Twas "Barnum, America." Now we have our leading type concern doing business direct in eighteen cities under one name. You can address "American Typefounders' Company, America," and your order or inquiry will reach it at some point nearest you. Instead of memorizing the great variety of names formerly used, printers need remember but one, and that *the one*. If you wish to be exact append to the above name the city which best suits your convenience, thus: Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Chicago, Milwaukee, St. Louis, Minneapolis, St. Paul, Kansas City, Omaha, Denver, San Francisco, Portland, Oregon. There is scarcely a printer in the country who cannot reach one of these warehouses by long-distance telephone.

THE BEST QUOIN—THE IMPROVED WICKERSHAM.

Time-saving is an important advantage in every mechanical device, and added to this quality, "The Best" quoin has nearly all the advantages which can commend a patent quoin. It is absolutely true and secure, it has a square movement and conforms to all furniture without springing. It is quickly placed in position. There is no pointing or fitting. In its use skewing of type is impossible, and an important advantage due to its peculiarity of construction is that it conforms automatically to beveled furniture, untrue blocks, etc., obviating all looseness and springing of forms. Its use in such concerns as the University Press, Riverside Press, Harvard University Office, *Youth's Companion*, Rand-Avery Supply Company, Rockwell & Churchill, Alfred Mudge & Son, Boston Directory, and a long list of other well-known printing establishments, is a strong testimony to its superiority. Two dozen of the quoins were submitted to the consideration of



THE INLAND PRINTER.

Mr. S. H. Treloar, composing-room superintendent of The Henry O. Shepard Company, Chicago, printers of THE INLAND PRINTER. He reports these quoins to have very superior advantages and commends them to the attention of printers generally. Write for circulars to the Wickersham Quoin Company, 174 Fort Hill Square, Boston, Massachusetts.

AGAIN "THE PEERLESS."

It is a notable fact that in the better class of printing offices you can find from one to a dozen Peerless job presses. Possibly the manufacturers have been relying too much of late on their reputation, and were satisfied with the gradually steadily increasing output of their works, but we are glad to welcome them again as advertisers, and aid them in their desire to let all printers know of their justly celebrated machine, and tell why it can be most profitably used by the printer of moderate means as well as anyone. As indicating the durability of these presses and the general satisfaction they give, we print below a letter from the printers of THE INLAND PRINTER, which may interest readers of that magazine:

Frank Barhydt, Chicago:

CHICAGO, March 26, 1895.

DEAR SIR,—The very first machine put in our office when we started in business in a small way seventeen years ago, the firm name then being Shepard & Johnston, was a Peerless press. It has been running constantly every working day since, and has given us entire satisfaction. The cost of repairs has been merely nominal, and the machine does as good work today as when first set up.

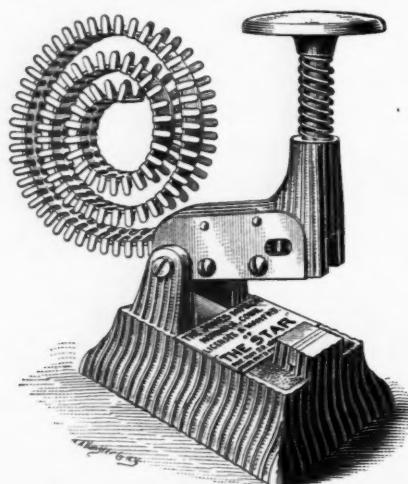
Very truly yours,
THE HENRY O. SHEPARD COMPANY.

The advertisement of the Peerless machines will be found on page 20. Write to the builders, or to Frank Barhydt, New York Life Building, Chicago, for net prices. It will pay you.

THE STAR FASTENER.

The Jones Manufacturing Company, 44 Broad street, New York, have brought out a fastener that certainly is a "Star." It is simple in construction and absolute in its work.

It is automatic and uses an entirely new staple; they are of brass and come one hundreded in a strip. The action of driving it detaches the staple from the strip. This will prove invaluable in fastening legal papers and documents where the old style of brass fastener was used, and is much more simple and handier. Anyone can use it as there is no complicated machinery to get out of order. It is far ahead of anything in that line on the market.



PHILADELPHIA LINING GOTHIC.

The Philadelphia system of gothic faces displayed in this number of THE INLAND PRINTER is the most complete and comprehensive ever attempted and successfully accomplished in any country. This series was originated and has been produced for the American Type Founders' Company by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, at an expense of \$25,000. It comprises three distinct classes of weights—heavy, medium and light. These each embrace

three individual widths of faces—condensed, normal and extended. The system thus constituted consists of nine separate series, of ten sizes of bodies each, ranging from 6-point to 48-point in each series, making in all ninety variations in size of body, in face and in color. Regarding the interlining quality of this system of gothics, perfect harmony prevails. This feature admits of a vast variety of combinations in working, using point justification only. Great satisfaction and economy will result from its use to both employer and employed. Pamphlet showing fully the uses to which this series can be put will be sent upon request by any of the branches of the American Type Founders' Company.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 Book," price \$3, and "Speci Sold by H. G. Bishop, 126 Duane Street, N. Y., and all typefounders' Handiest and most useful Also "The Job Printer's List price \$1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

CHALLEN'S JOB PRINTERS' RECORD is essential in every office to systematize orders and keep track of customers.

CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one entry does five years) for newspapers and periodicals. Over 5,000 use and re-order. CHALLEN, 165 Broadway, New York.

EMBOSSING. We make a specialty of embossing dies. Send proof of job and we will send die by mail, with full instructions for use. A copy of our Embossing Circular will be mailed for a 2-cent stamp. We also sell EMBOSSED MADE EASY, the only really practical instruction book. Price \$1, post paid. EMBOSSED COMPOSITION, all ready for use, no heating or mixing. Price 75 cents per jar. C. J. PETERS & SON, 145 High street, Boston. Above book and composition kept in stock by American Type Founders' Co., New York, Buffalo, Pittsburgh, Cincinnati; Golding & Co., Boston, Philadelphia, Chicago.

FOR SALE—A first-class weekly newspaper, with job plant in best town in Idaho. Address "TRIBUNE," Pocatello, Idaho.

FOR SALE—At a bargain, 525 pounds of 8-point Ronaldson Old Style; 260 pounds of 6-point Ronaldson Old Style. Type is new and complete fonts. Address "S. T.," care INLAND PRINTER.

FOR SALE—Small but very complete job office in live manufacturing town of 30,000. Reasons for selling, ill health. A bargain if taken at once. Address "C. H.," care INLAND PRINTER.

FOR SALE—Complete stereotype outfit (nearly new), and new Pony Campbell Press, 22 by 28. Outfit in splendid condition; cost \$550; price \$300. Press absolutely new, price \$950. Address "N," care INLAND PRINTER.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory \$3,500. Sell for \$2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

HUSTLING FOREMAN, good executive ability—also figure—open for engagement. Address "JOHNS," care INLAND PRINTER.

I WANT a controlling interest in newspaper and job office. One near Chicago preferred, not necessarily, however. I have the money and only good property will be considered. Address "T. D. M.," care INLAND PRINTER.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

THE INLAND PRINTER.

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INVESTIGATE—The Union Stock Yards Daily and Weekly *Market Herald*, is offered for sale at a bargain. The plant is in a first-class condition. A large field—the Dakotas, northeastern Nebraska, southwestern Minnesota and northwestern Iowa. Call or address S. W. YOUNG, 1812 Leech street, Sioux City, Iowa.

PRESSMAN—First-class Universal and Gordon pressman wishes steady job, terms moderate. Address "PRINTER," 134 Thirtieth street, South Brooklyn, N. Y.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, \$1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink Press*, 10 Spruce St., New York.

QUOINS AND QUOIN KEYS FOR SALE—Forty-eight dozen improved patent quoins with two keys for sale at a bargain. New. Address "A. D.," care INLAND PRINTER.

SITUATION WANTED—By a pressman that is first-class at cylinder and platen work, can take charge and go anywhere. No bad habits. Excellent references. Address "H 40," care INLAND PRINTER.

SITUATION WANTED—By a first-class pressman who understands half-tone and bookwork and colorwork as used in commercial offices, have some executive ability and can show results. Address "H," care INLAND PRINTER.

SITUATION WANTED—A thorough and competent all-around printer, steady and sober, desires a position. Will go anywhere on trial for a week, and if at the end of the week the work and manner of doing it have not been fully equal to any ever done in the office will cheerfully leave and donate the week's wages. Address "W," Box 635, Sandwich, Illinois.

THE AMERICAN ART PRINTER.—To close out the few remaining volumes of *The American Art Printer*, I will sell a complete set of six volumes for \$3.99; original price, \$12.50. These volumes contain practical papers by the best printers of the world, and the information covers every branch of the art from "devil" to publisher. The half-tone specimens are alone worth ten times the amount. J. D. WHITE, 183 Sixth avenue, New York city.

WANTED—Foreman for job composing room—man accustomed to fine work and of successful experience. Address, stating references, "GOODE," care INLAND PRINTER.

WANTED—Pen-and-ink artist by photo-engraving house; must be competent and thoroughly reliable; young man preferred. Address "INTERSTATE," care INLAND PRINTER.

WANTED—Pony Drum Cylinder 18 by 24 or smaller, Hoe, Cottrell or Cincinnati. Lowest price will catch us. Describe fully. Address "A. M. H.," 892 Curtis avenue, Columbus, Ohio.

WANTED—Foreman for bookroom, employing about 35 compositors on general bookwork. Applicant must be thoroughly experienced in the work. Address, with references, "BARLOW," care INLAND PRINTER.

WANTED—First-class man to take charge of large printing house, doing railroad and commercial work; one who can invest from \$5,000 to \$10,000; must be conversant with all branches of the business. Address Box 12, care INLAND PRINTER.

WANTED—A pen-and-ink artist who is up to date on all classes of work and who can execute first-class wash drawings. None but one thoroughly experienced need apply. Address, stating experience and wages desired, "ARTIST," care INLAND PRINTER.

WANTED—Copies of the issue of THE INLAND PRINTER for December, 1894. If in good condition will pay 25 cents apiece for these. Send to New York office, 1 and 3 Ann street, or to Chicago office, 212-214 Monroe street. THE INLAND PRINTER CO.

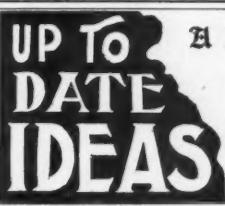
YOU WANT IT—Every printer wants it. What is it? An unerring, instantaneous guide for ascertaining the relative thickness of all sizes and weights of paper. Time saved is money earned. Price 25 cents. Address A. CHAPMAN, Oak Park, Ill.

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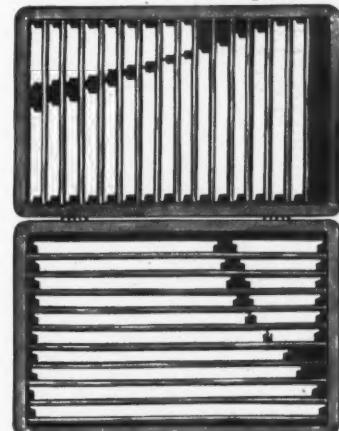
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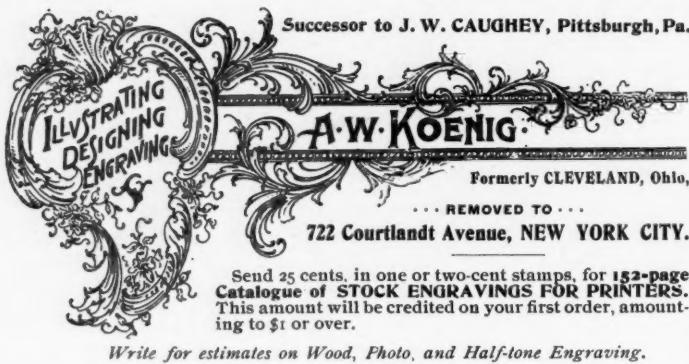
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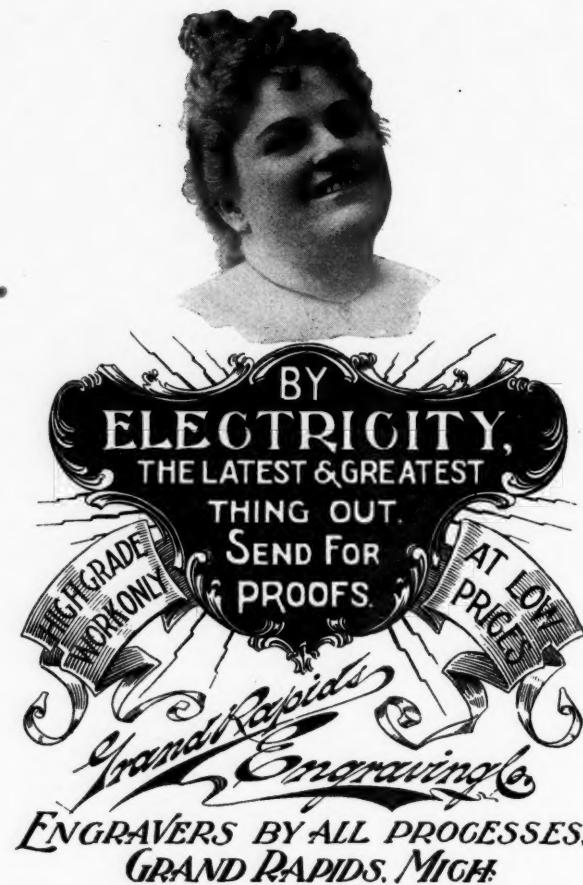
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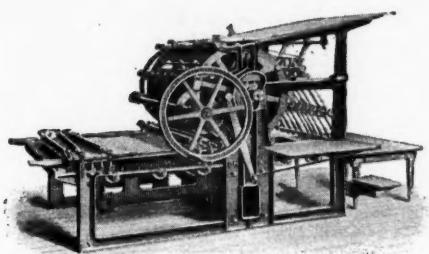
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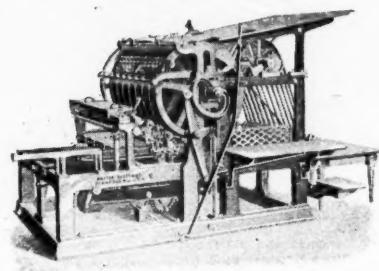
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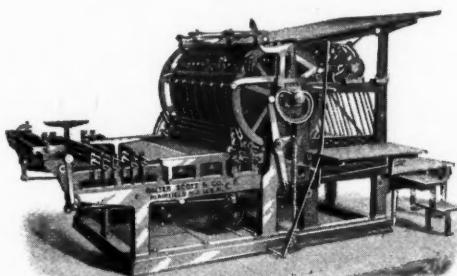
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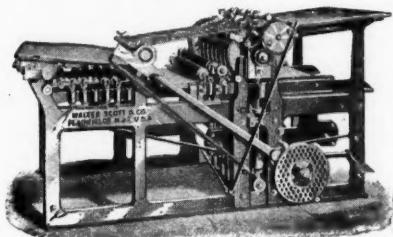
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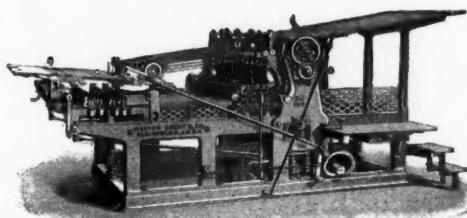
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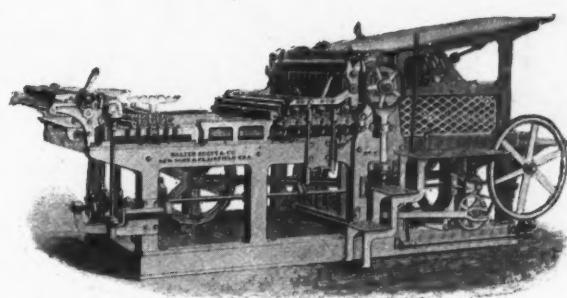
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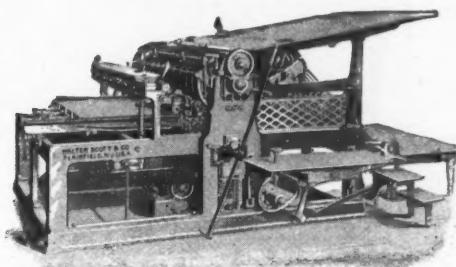
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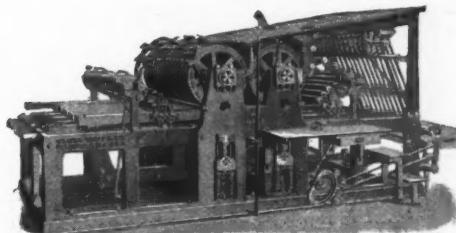
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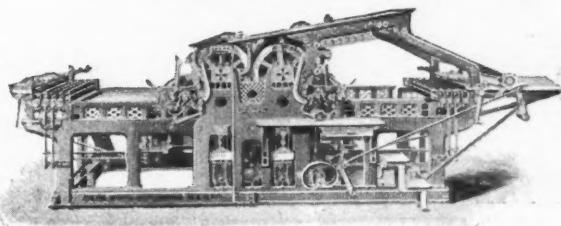
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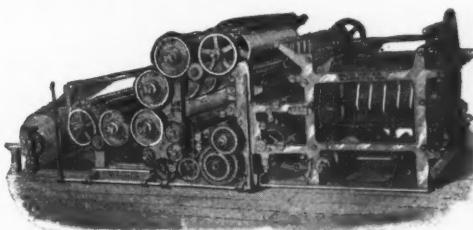
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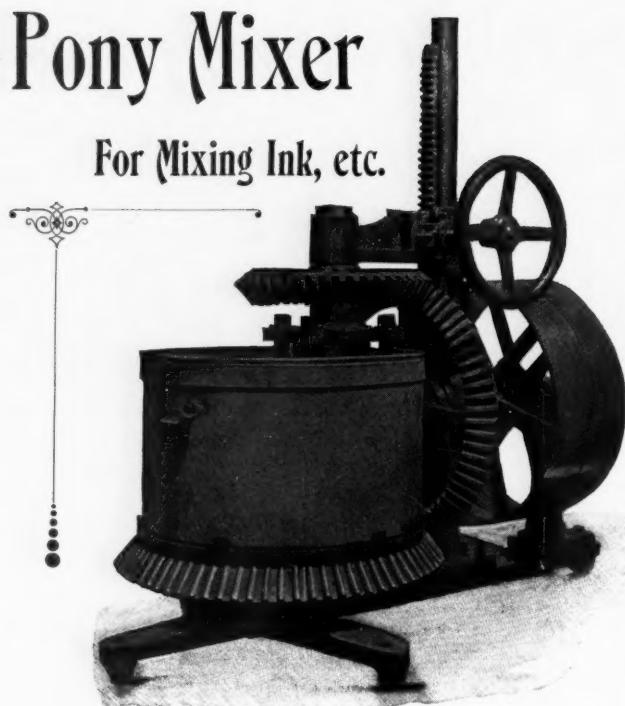
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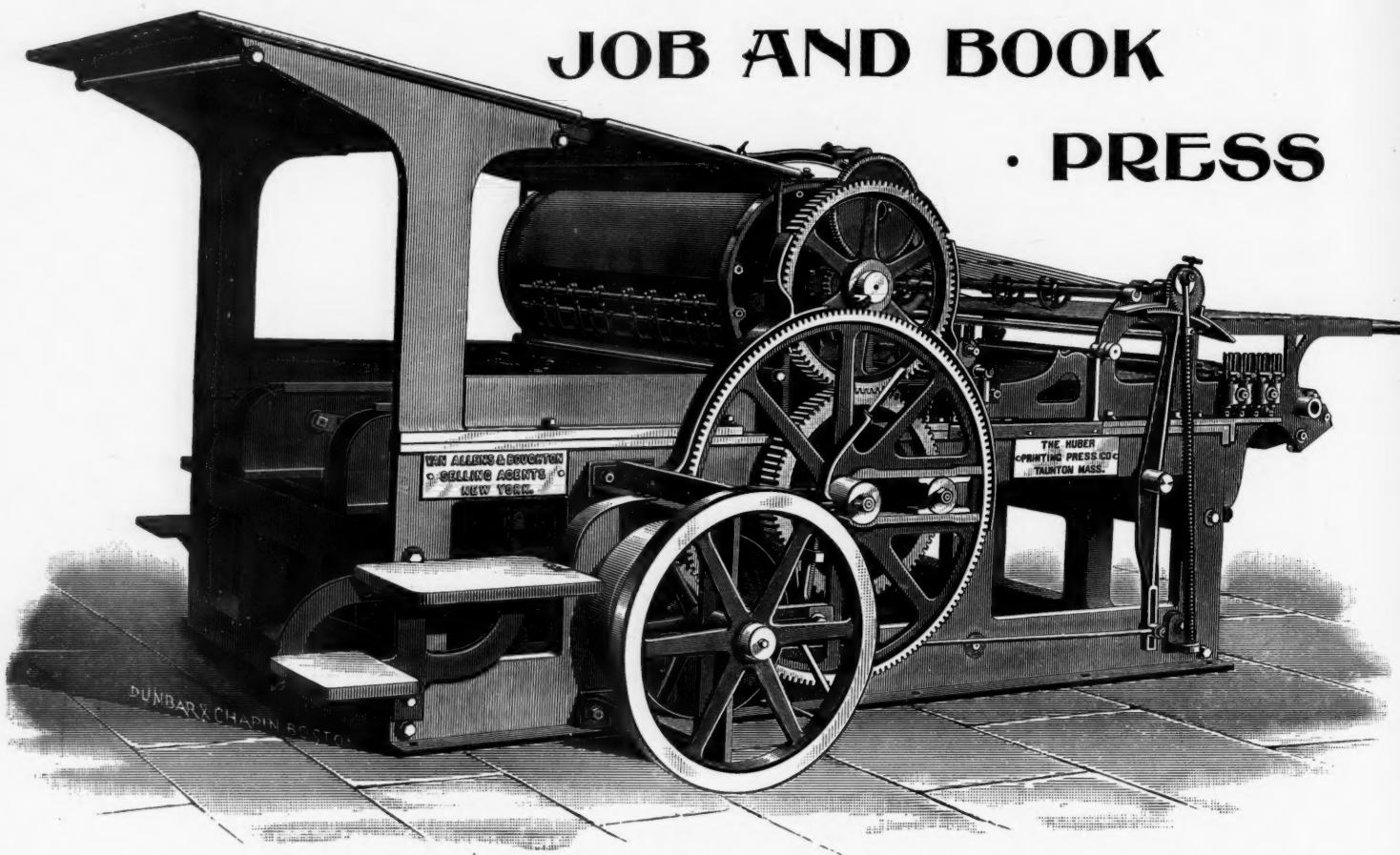


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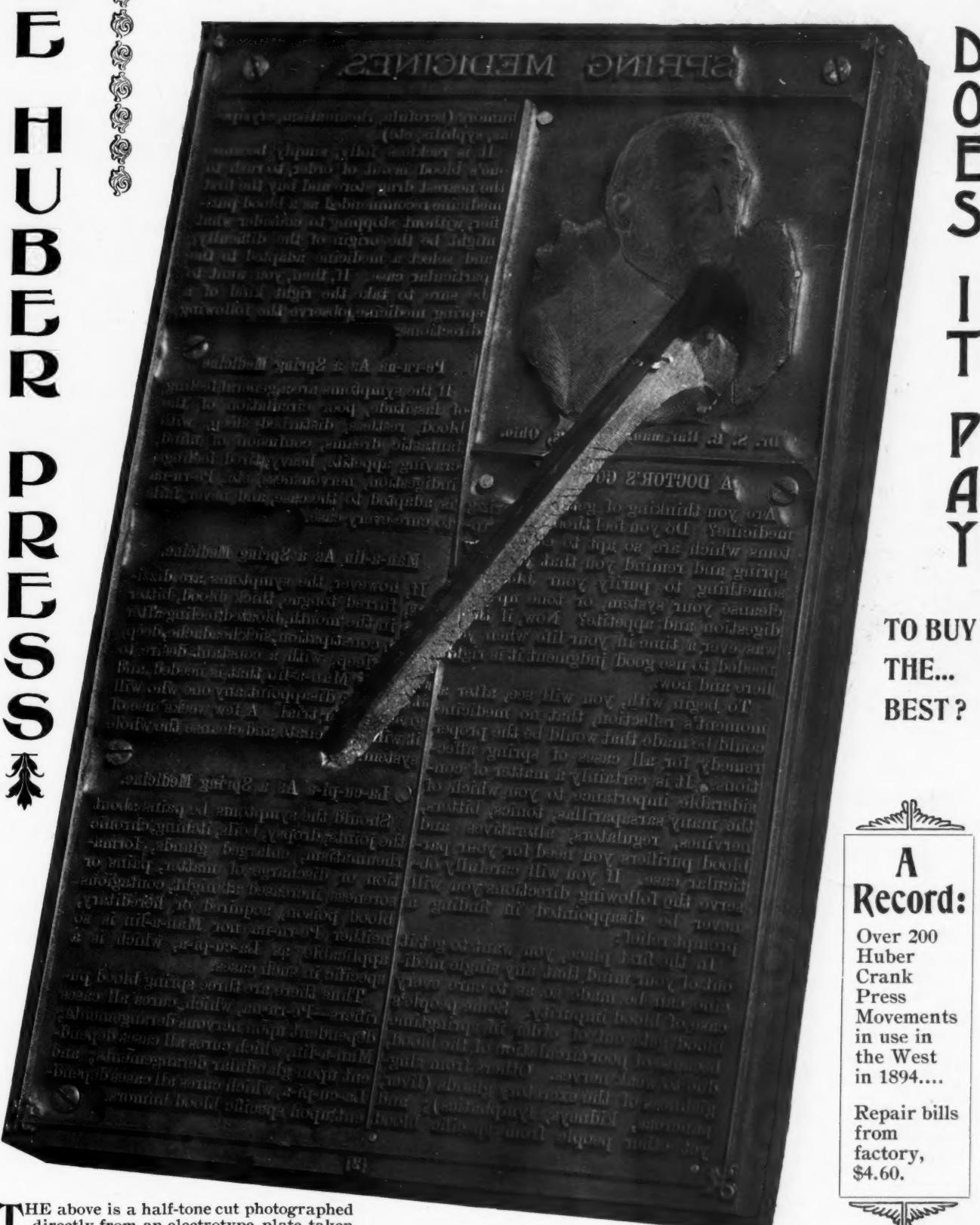
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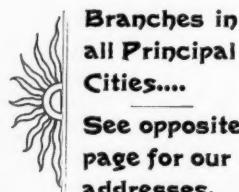
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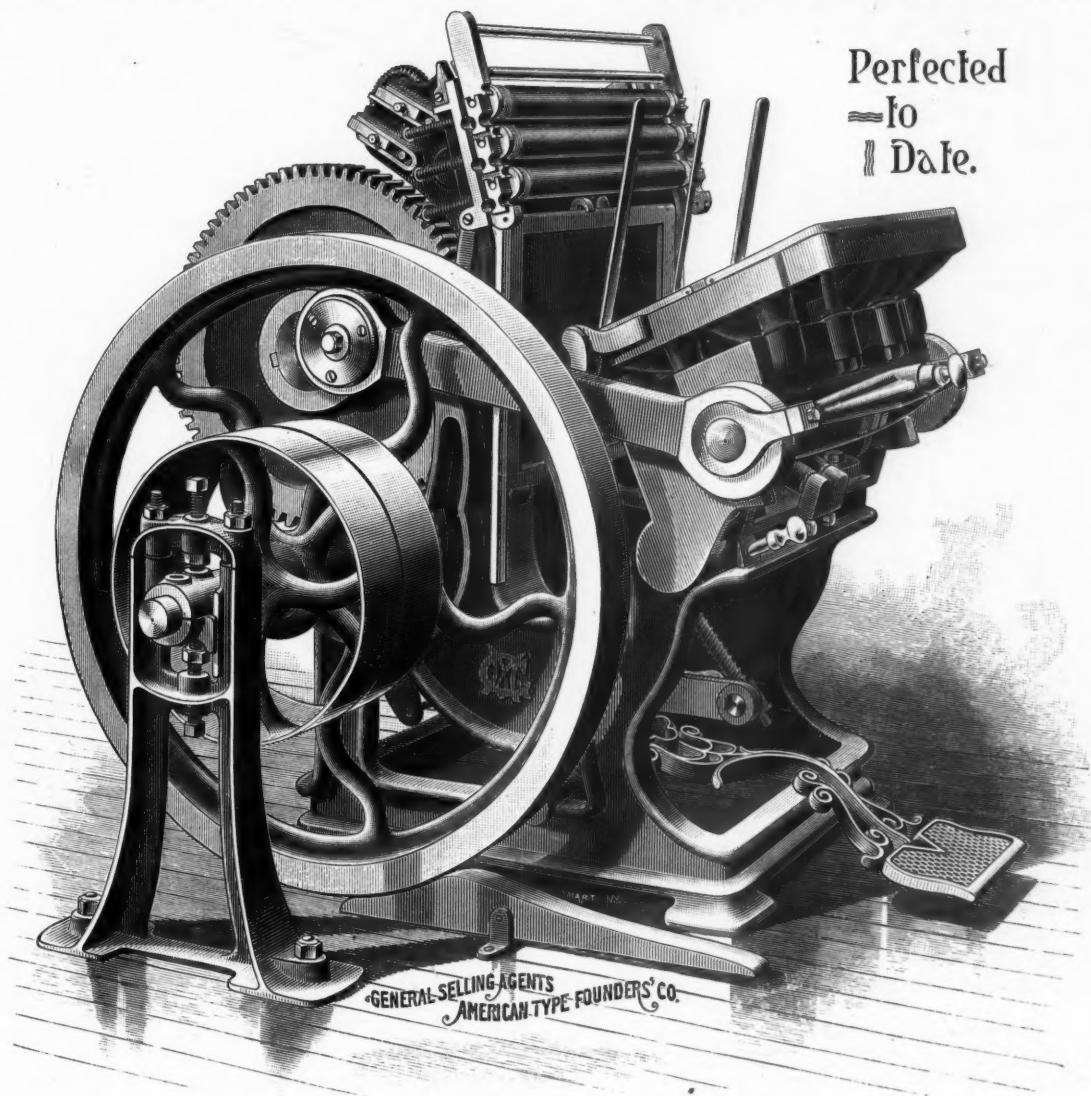
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WIRE STITCHERS.

1697	2 No. 11 Thompson.
1746	Brown Stapler, flat table; treadle.
1893	3 No. 3 Donnell Wire Stitcher.
1894	No. 4 Donnell Wire Stitcher.
1939	No. 2 Donnell Wire Stitcher.
2009	No. 3 Donnell Wire Stitcher.
2010	No. 3 Donnell Wire Stitcher.
2507	No. 3 Donnell Wire Stitcher.
2002	Stapling Machine.
2522	Stapling Machine, saddle back; foot power.

PAGING AND NUMBERING MACHINES.

1332	Seybold Numbering Machine, 4 and 6-wheel, steel head.
—	Five-wheel Hand Numbering Machine.
1452	Sutcliffe, 5-wheel, brass head.
1453	Hoole, 4-wheel, brass head.
1455	Hoole, 4-wheel, brass head.
1456	Culver, Page & Hoyne, 4-wheel, brass head.
1457	Swalback, with two heads, 4 and 6-wheel, brass.
1458	Hoole, 5-wheel, brass head.
1459	Hoole, 4-wheel, brass head.
—	Five-figure Hand Numbering Machine.

PAGING AND NUMBERING MACHINES—CONTINUED.

1691	Cooper Paging Machine, 4-wheel head.
1695	Hoole & Co. (Eureka) 6-figure steel head Numbering Machine; treadle.
1704	Hoole Paging Machine, 4-wheel head.
1914	Hoole Paging Machine, with 6-wheel brass head.

FOLDING MACHINES.

1341	Special Dexter Folder, for programme and pamphlet, or small newspaper work. Guide machine with paster; folds any size sheet from 22 x 32 down to 11 x 16; 3, 4 and 5 folds. A fine machine, little used, and in perfect order.
—	6-column Forsythe.
—	32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
—	6-column quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds; for hand feed or attaching to press.
—	6-column Dexter Folder.
1832	One 7-column quarto, hand feed Dexter Folder, with paster and trimmer for 8-page paper.
1093	8-column folio Chambers Folder; newspaper.
1937	Three-fold Chambers Point Paper Folder.
—	6-column quarto Dexter Newspaper Folder, attached to press.

ENGINES.

1528	10 horse-power Horizontal Steam Engine and boiler; nearly new.
1415	2 horse-power Sombart.
1516	1 horse-power Shipman Oil Engine.
1615	1 horse-power Sombart Gas Engine.
1660	No. 11 Water Motor.
1675	1 horse-power Sombart.
1928	4 horse-power Otto Gas Engine.
—	7 horse-power Charter Gas Engine.
—	2 horse-power Racine Oil Engine.

STEREOTYPE OUTFITS.

1753	17 x 30 Carleton, Caps & Co. Stereotype outfit.
1964	1 Dorman Hercules Matrix Stereotype Machine, complete.
—	1 12 x 25 Carleton & Caps Stereotype outfit.

ELECTRIC MOTORS.

1780	20 horse-power Belding Motor.
1750	¾ horse-power Hawkeye Motor, 500 volt.

TYPE AND MATERIAL.

—	Fifty Stands; several hundred Cases; Galley Racks; two Times Mailers.
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MISCELLANEOUS.

1025	7-column Inking Apparatus.
1053	7-column Inking Apparatus.

Finishing Press; 3 Stereotype Beating Tables; lot Cherry Press Boards.

200 CHASES, WROUGHT IRON, all sizes.

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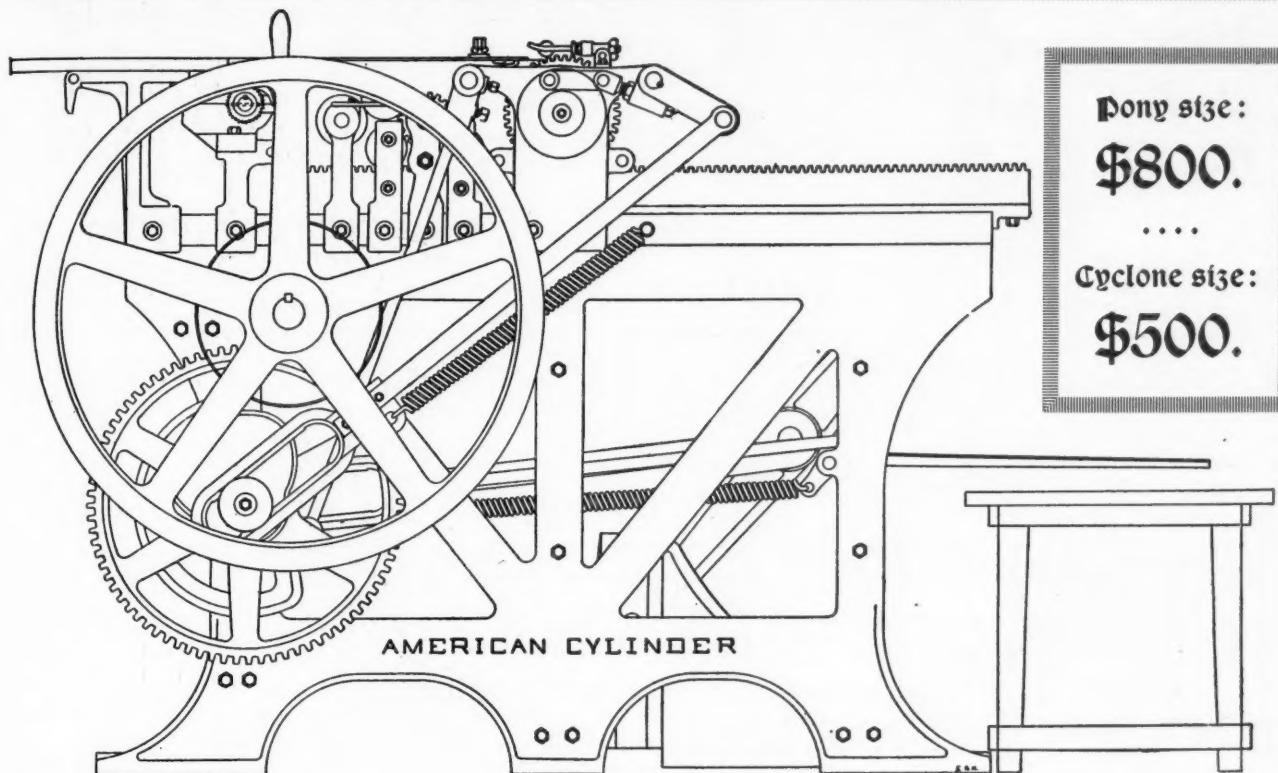
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Wire Stitchers.

Prouty's American Cylinder.



Pony size:
\$800.
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Cyclone size:
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FA MAN SAYS he can jump over the Masonic Temple, you will not believe him. If a man says you can get a PERFECT REGISTER on a press with the old bed and cylinder movement, if you have ever tried it, you will not believe him. • • The American Cylinder is not only the best press that is made today—and we make no exceptions—but it is sold at a reasonable price. • • • •

The Greatest Mechanical Achievement of the age is our

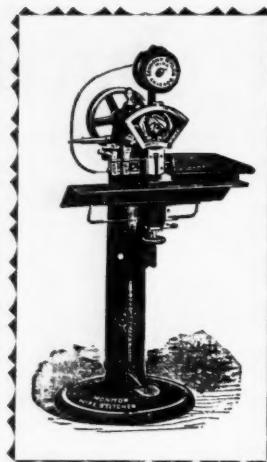
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and...
Cylinder
Movement.



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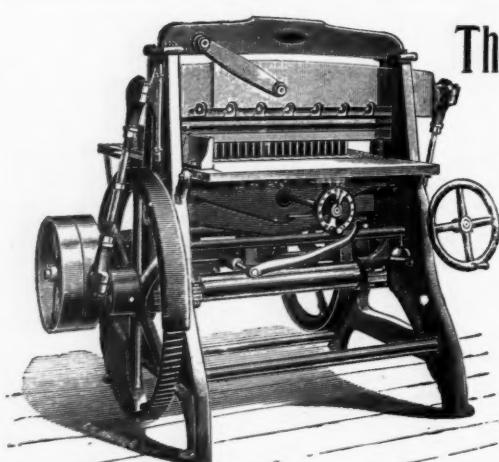
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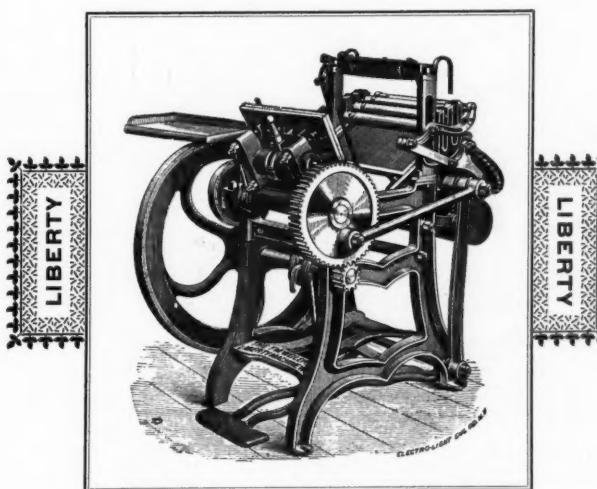
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Yours truly, FERRIS S. FITCH.

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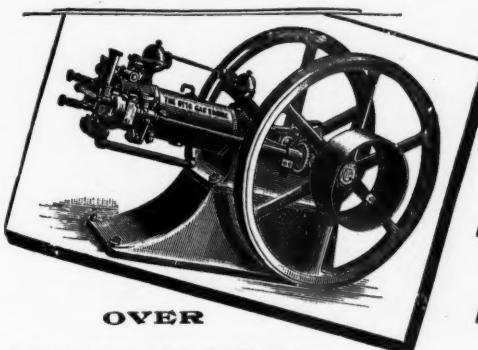
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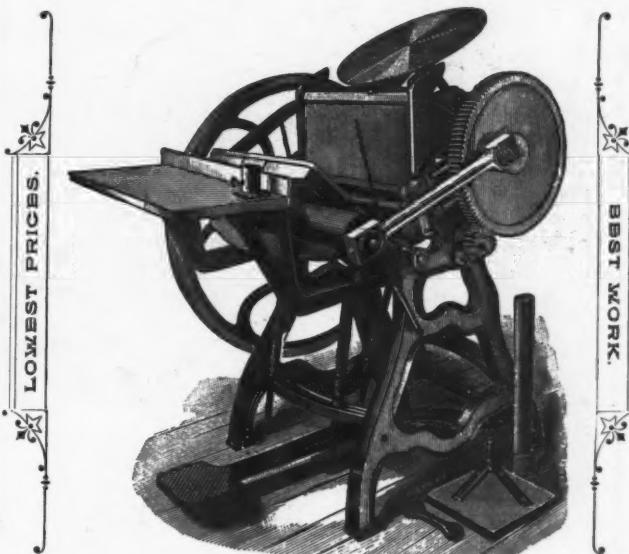
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NO DANGER

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" 8x12 "	600 "	85	" 9x13 "	"	140
" 9x13 "	750 "	100	" 10x15 "	"	175
" 10x15 "	1,000 "	135	" 11x17 "	"	225
Steam Fixtures, \$12. Ink Fountain, \$15. Boxed and delivered in New York city free.					

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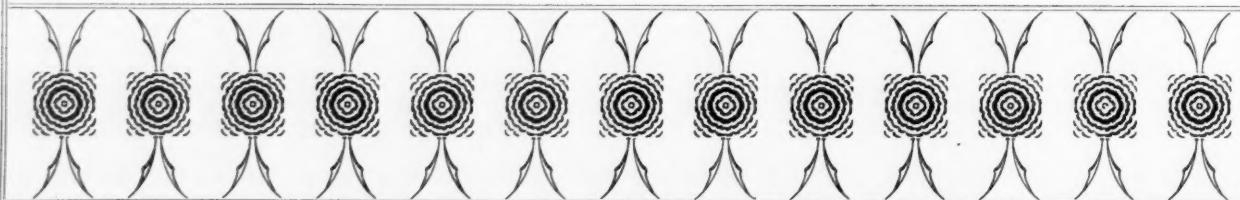
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"GATLING GUN PROCESS"

And are a sufficient reply to the silly attacks made by those actuated by malice, jealousy and envy.



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TESTIMONIALS OF MERIT.

OFFICE OF CHICAGO TIMES.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—This office has been supplied with rollers from your establishment for years, and they give uniform satisfaction. The Gatling Gun Process is the correct thing, which I know from experience. L. ROSITER,
Pressman Chicago Times.



OFFICE OF THE WERNER CO., AKRON, OHIO.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—We are well pleased with the machine-cast rollers and consider them superior to all those cast by hand. They are free from small holes, straight on the stock, and with proper care in using will give good service.

Yours respectfully,

THE WERNER CO.,
C. B. Denaple, Supt.



OFFICE OF CHICAGO MAIL.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—I am thoroughly well satisfied that the Gatling Gun is as much above the old method of making rollers, as the web press is superior to the old-fashioned single cylinder. I can speak for myself and say that the rollers made in your machines are all that anybody could ask.

Yours respectfully,

WM. H. WEST,
Pressman Chicago Mail.



OFFICE OF THE HENRY O. SHEPARD CO., CHICAGO, ILL.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—Replying to your request for my opinion of your machine-made rollers, will say that during an experience of some twenty years in the pressroom, and having tried nearly all kinds of rollers, I can say that the rollers made by you, by your new process, have given me the most satisfactory results, in all particulars, and I consider them the best I have ever used.

Respectfully,

FRANK BECK,
Foreman Pressroom The Henry O. Shepard Co.



OFFICE OF CHICAGO INTER OCEAN.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN.—We use several Scott three-deck presses, equal to nine single ones. On these we require rollers of the best quality. Allow me to say that by the machines you have, called the Gatling Guns, the quality of the rollers is all that can be required, the essential quality of the rollers requiring them to be straight, round, true, with plenty of suction.

Not only do they possess these qualities, but the promptness with which they are returned is another satisfactory feature.

Yours respectfully,

JOHN MANGAN,
Foreman Inter Ocean Pressroom.



OFFICE OF CHICAGO EVENING POST.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—We have five double-deck Potter presses, equal to ten single presses. All the rollers for these presses have been made by you and give the best of satisfaction. I cannot commend too highly the machines called the Gatling Guns, which you employ in making rollers, or the rollers made in such machines, and you are deserving of a great deal of credit for what you have done.

The rollers are all that could be required, being straight, round and smooth, and can be set to a hair. I can send the rollers out in the morning with the assurance that in the evening they will be back, which never could be done in the old way. With best wishes for your success, I remain

Yours very truly,

JOHN G. McMILLEN,
Pressman Chicago Evening Post.



OFFICE OF CHICAGO TRIBUNE.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN.—I have had a practical illustration of your Gatling Gun system of making rollers. In case of accident you can be relied upon to rapidly replace any amount of rollers that this establishment may require on all our machines. This is not a trifling matter. The stoppage of any of our machines would be attended with serious consequences. The rollers received from you, made in those new steel tubes by your Gatling Gun Process, are straight, round, true and smooth, which is something that was never obtained by the old method.

Quality is something that has always been desired. In the improvement and development of the printing press which has for its object the increase of production, you have kept pace by your invention and construction of roller-making machines. Printers should just as soon think of going back to the old hand press, as for you to think of going back to the old method of making rollers that was used when the old hand press was in use.

The rollers are in every way satisfactory, and they are not only good but cheap, not through low price, but through quality.

The roller bills of the Tribune Company have been vastly reduced since using "machine-cast rollers."

Yours respectfully,

P. J. MASTERSON,
Pressman Chicago Tribune.



OFFICE OF CHICAGO DAILY NEWS.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

DEAR SIR.—When our large Hoe presses were put in this establishment the rollers were made in the molds that accompanied them, which were the ordinary single molds such as has been the custom to furnish with presses for years. These rollers had all the imperfections that imperfect molds would make. They were neither round nor straight, and printing under these conditions was difficult. Since you have put in your beautiful steel tubes and made rollers by the Gatling Gun process, the faults of rollers made by the old process have been entirely removed. The rollers are straight, round and smooth. So straight are these rollers that they can be set to a hair, on each end, with the knowledge that they touch with the same degree along the whole surface of the plate. There is no filling up of the plate which would be occasioned by a crooked roller. No light and dark spots on the print. You are to be congratulated on what you have done in perfecting the admirable machinery for casting rollers.

As a practical illustration of what they are worth allow me to say that the roller bills have been cut in two since the rollers have been made in those steel tubes by your process.

Yours respectfully,

IRVING STONE,
Chicago Daily News, Chicago Record.



OFFICE OF CHICAGO HERALD.

SAM'L BINGHAM'S SON, CHICAGO, ILL.:

GENTLEMEN.—This establishment requires the best of everything, and especially the best of rollers. The rollers furnished by your machines are everything that could be required, and the promptness with which the work is delivered is something unequalled.

On occasions a complete set of rollers for the entire pressroom have been made and delivered between morning and evening of the same day. Not only are the rollers made better and quicker by your process than by the old way, but they are cheaper, our roller bills running less than before, although we have put in double-deck machines, which take twice as many rollers as the old ones.

I congratulate you on what you have accomplished, and remain,

Yours very truly,

JOSEPH BICHL,
Superintendent Pressroom Chicago Herald.

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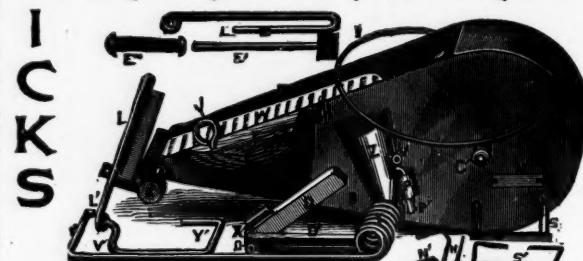
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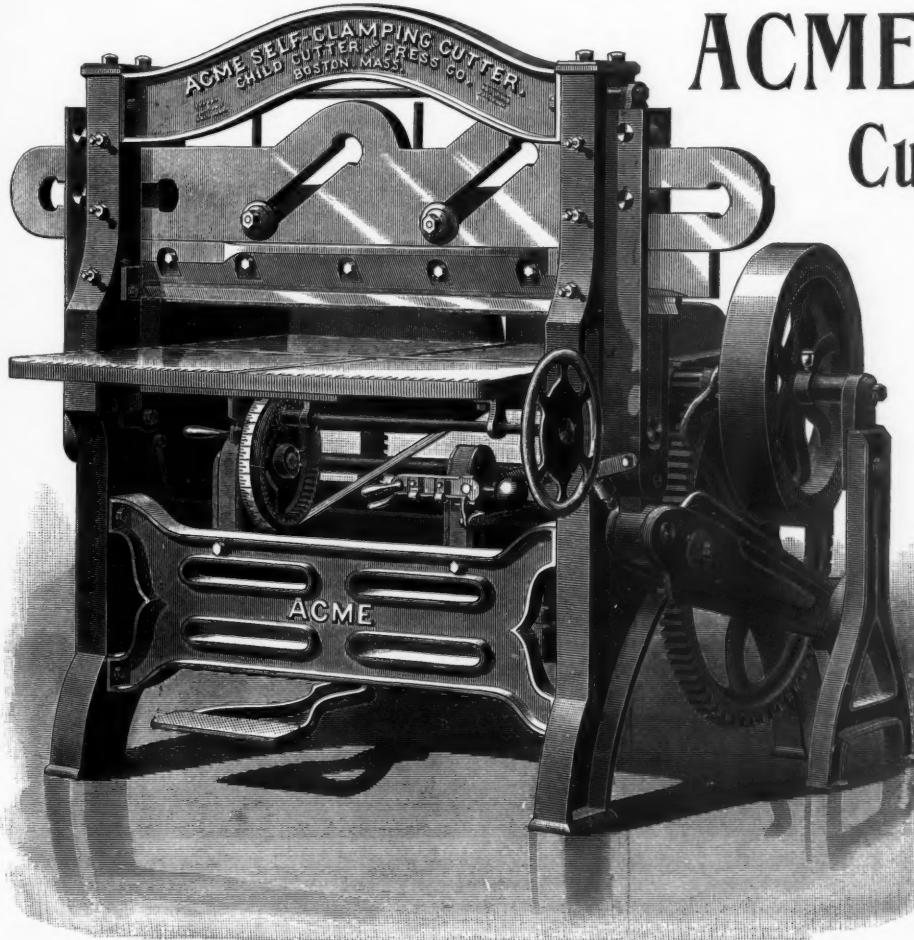
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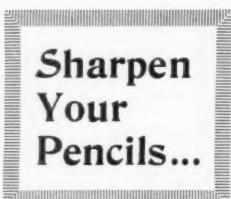
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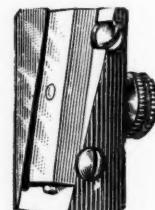
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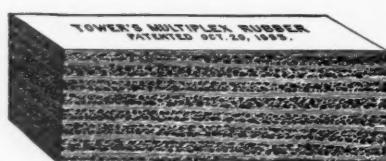
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 Blade can be easily reversed or sharpened, fixed and adjusted. Sent by mail, postpaid, upon receipt of - 25 cents.



WHENEVER YOU MAKE A MISTAKE in writing the wrong figure, don't use a knife, you cut through the paper and it spoils your ledger. Buy **FABER'S STEEL WIRE ERASER.** Cheap and durable. Warranted to give perfect satisfaction. Sent by mail, postpaid, - - - - - Price, 25 cents.



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are the best for erasure of pencil marks or finger prints. A rubber eraser that removes pencil marks without smooching. Three sizes. Sent postpaid on receipt of price. No. 12, 25 cents each; No. 20, 15 cents each; No. 30, 10 cents each.

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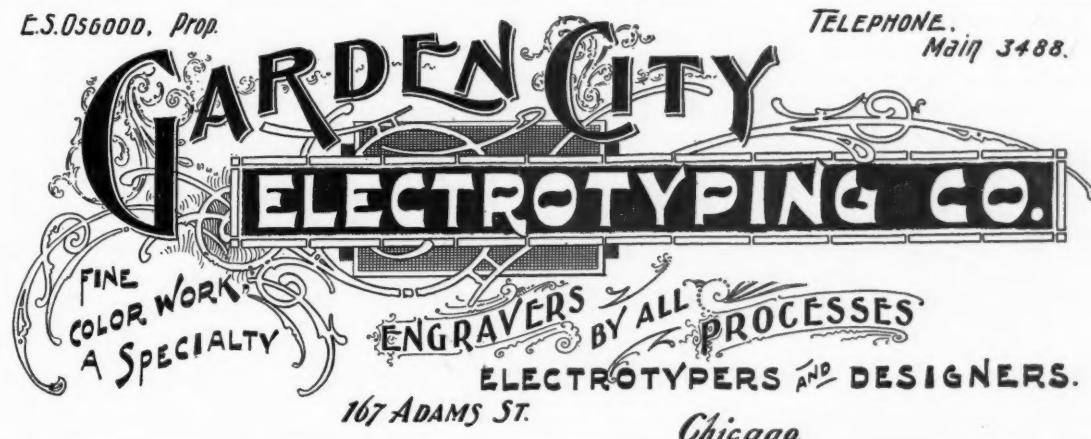
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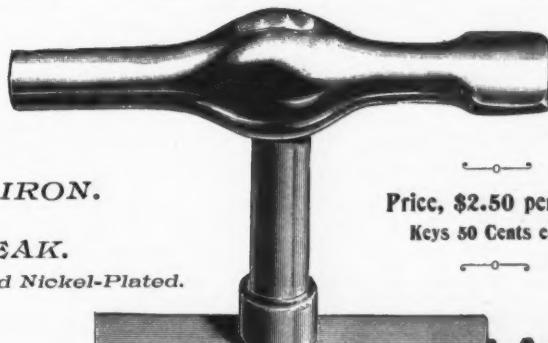
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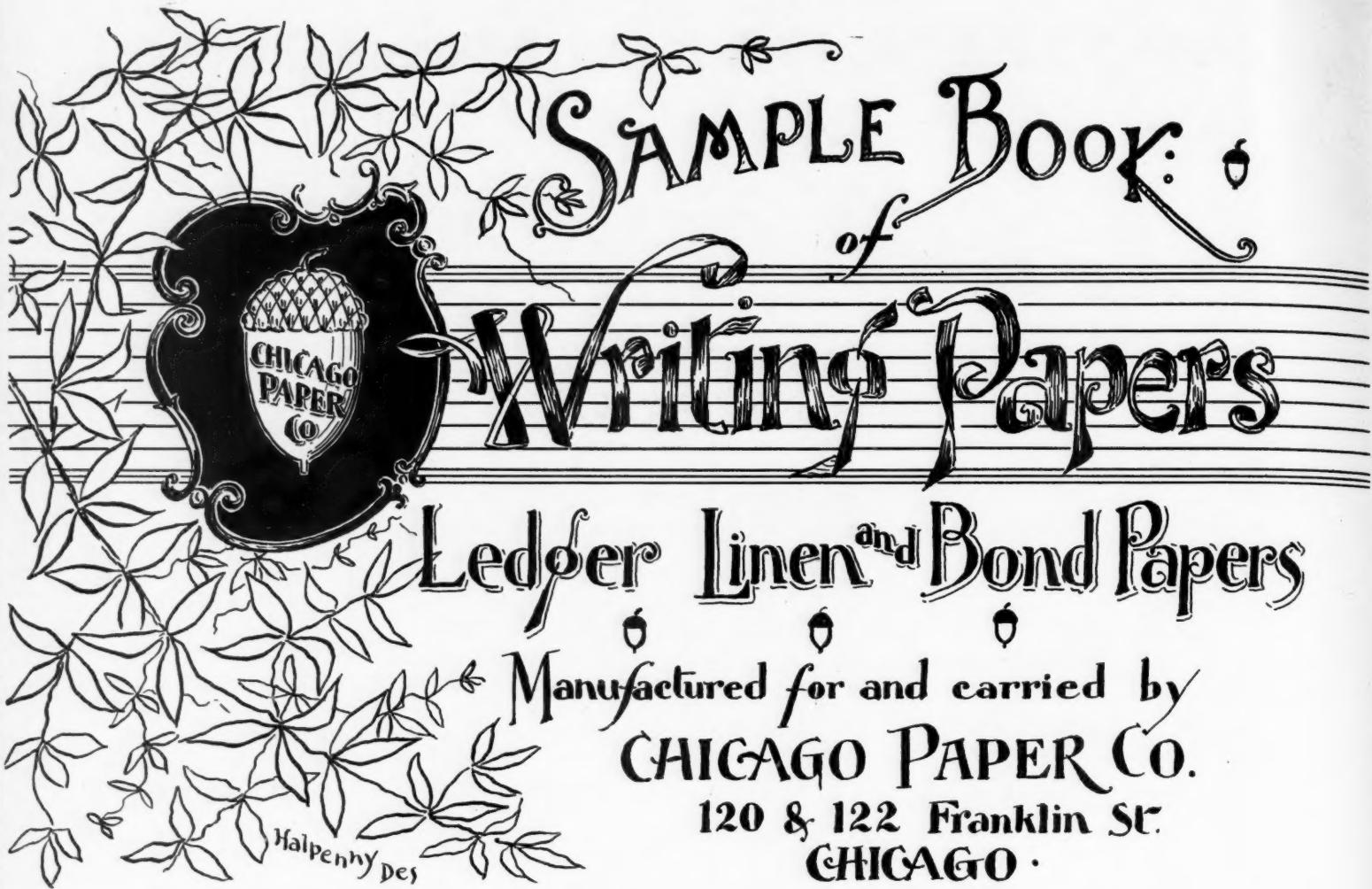
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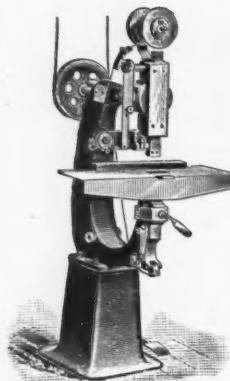
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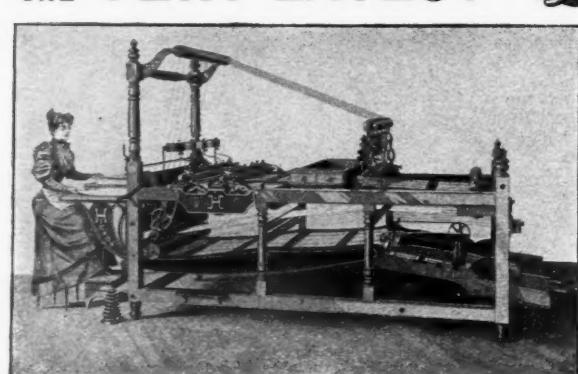
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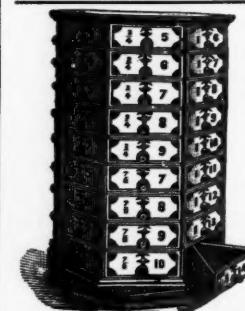
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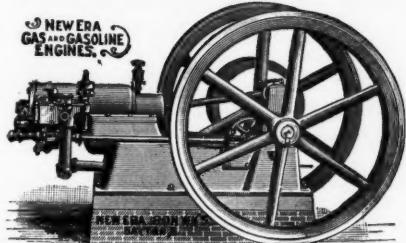
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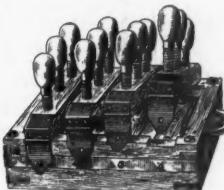
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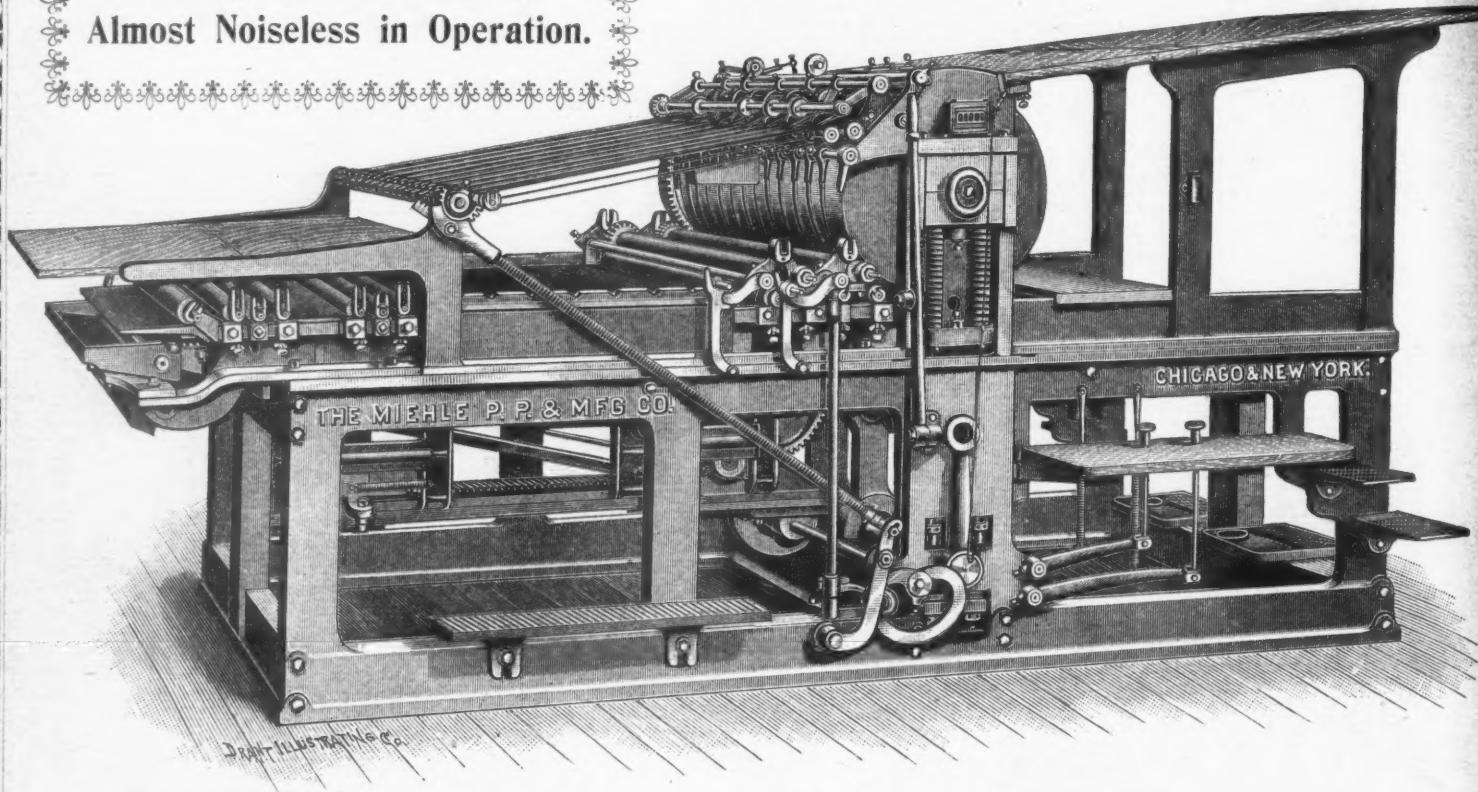
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